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JAPAN AMUSEMENT MONTHLY

JAM

OVERSEAS REPORT

- I. SALEX '94, São Paulo, Brazil
- II. China-Beijing
Amusement Machine Show

SPECIAL FEATURES

- I. Smart Industries
- II. Second Inward Mission
London, England
- III. Wakayama Marina City

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ATTACK OF THE ZOLGEAR



KARAOKE ROUND UP

BACK STAGE

Mr. Yoshihiro Ohmatsu,
General Manager, Leisure Systems,
General Affairs Division, JVC Corp.

WORLD UPDATE

Brazil: Karaoke Hits São Paulo

10
OCTOBER
1994

Vol. 4 No. 2

namco

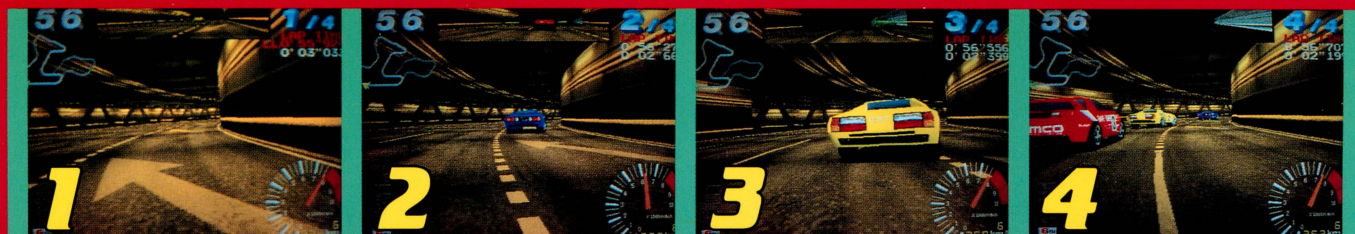
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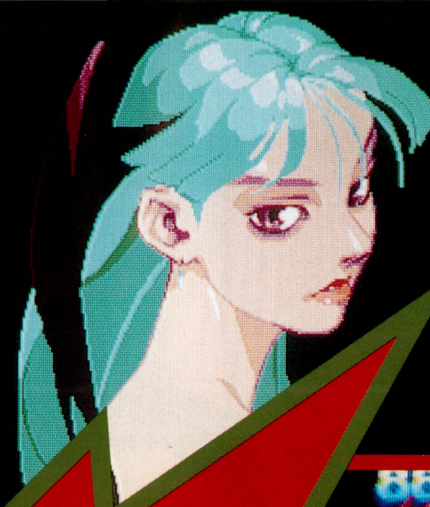


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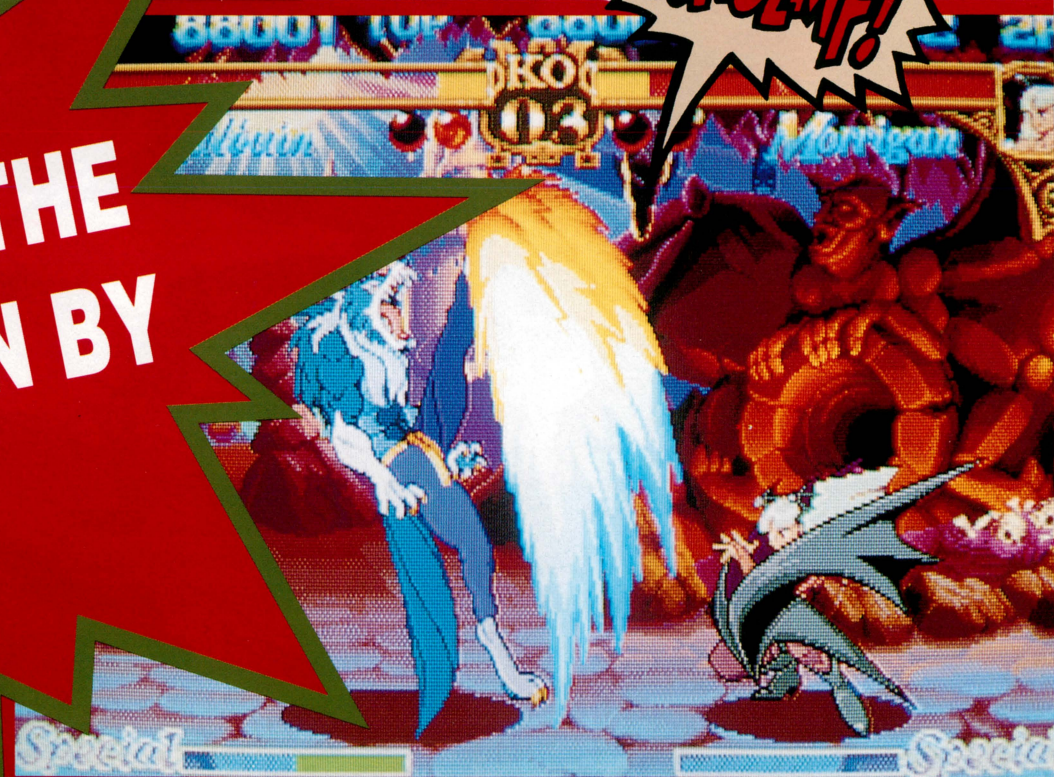
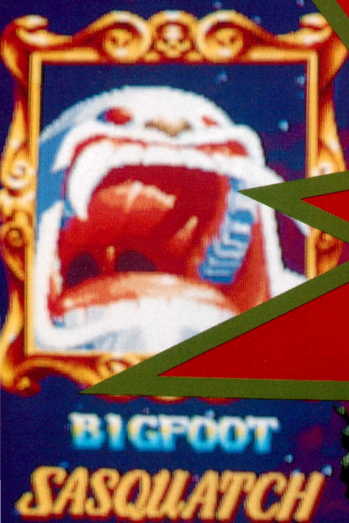


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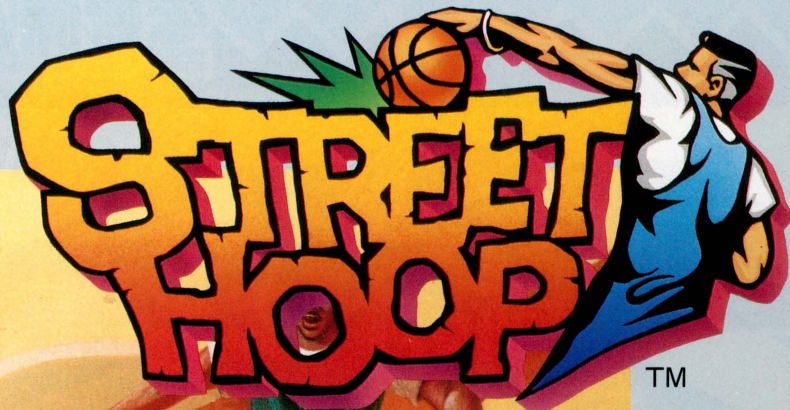
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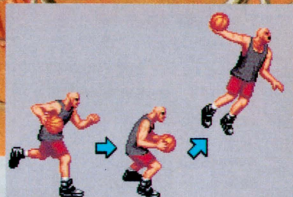
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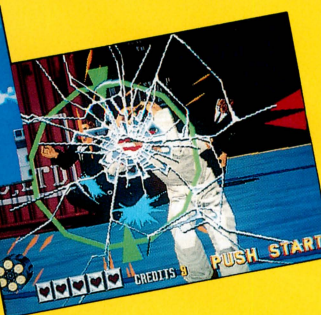
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Power: AC100V 205W
Monitor: 20 inch monitor
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DX Type



SPECIFICATIONS

Outer: 113.2cm., 44.57in (W)
dimensions: 282.8cm., 111.35in (D)
186.3cm., 73.34in (H)
Weight: 375kg., 826.72lbs.
Power: AC110V - 240V
consumption: 725W - 740W
Monitor: 50 inch monitor
PAT. PEND.

SPECIFICATIONS

Outer: 163.2cm., 64.25 in (W)
dimensions: 161.7cm., 63.66 in (D)
181.4 cm., 71.41 in (H)
Weight : Approximately 475 kg.,
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Power AC 110 - 240 V
consumption: 1030 - 1152 W
Monitor : 29 inch monitor x 2
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is impossible in the real world
is now available.
The eight different types of
fighters are engaged in heated
dogfight.

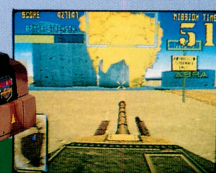
DESERT TANK



SPECIFICATIONS

Outer: 114 cm., 44.88 in (W)
dimensions: 280 cm., 110.24 in (D)
187 cm., 73.63 in (H)
Weight: Approximately 375 kg.,
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civilization?**



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Flash News

SEGA PURCHASES DATA EAST PINBALL

In a move that surprised many in the coin-op industry, Sega Enterprises announced at the end of August that they were purchasing Data East Pinball, the Chicago-based pinball division of Data East Corp. The official purchase was expected to take place at the end of last month. Sega has paid a reported ¥3.5 billion (\$35 million) for the company and already owns almost 19.5% of Data East's stock.

VIRTUA FIGHTERS 2 DRAWS REPORTED \$1,000 FOR ONE DAY

Virtua Fighters 2, the follow-up to the Sega fighting game released last year, was reportedly put on test at an undisclosed location in Yokohama last August. According to a Tokyo-based source, the game generated ¥100,000 (\$1,000) on its busiest day. It was to have been shown at the AM Show in Chiba last month.

JAMMA, NIHON KEIZAI SHINBUN OFFER VIRTUAL REALITY, TECHNOLOGY SYMPOSIUM ON EVE OF AM SHOW

On September 20, the day before the start of the 1994 AM Show in Chiba, Japan, JAMMA and the *Nihon Keizai Shinbun* offered the first-ever symposium on the Japanese amusement industry, and how technologies such as VR and simulators are liable to change the future. The symposium featured Sega chairman Hayao Nakayama in one address. For a full report, please see the November issue of JAPAN AMUSEMENT MONTHLY.

INTERNATIONAL SUMMIT MEETING TO BE HELD AT IAAPA

According to John Bollom of the U.K. trade association BACTA, the next round of "summit" meetings between representatives of Japanese, U.S., and European trade organizations will take place at the IAAPA show in Miami. The meetings, which have taken place at the annual AMOA and Japanese AM shows since 1991, have been moved because of this year's conflict of dates between the two shows.

In this issue . . .

SALEX '94

The 1994 Salex show, in only its second year, has become a very important regional trade show. Most of the exhibitors at this year's show expressed satisfaction in the amount of business done, although the organization of the show was beset by a number of problems. See page 26

China-Beijing International Amusement Machine Show

The first show of its kind to ever be held in China, the show, by most accounts, a disappointment. Although by the end, several of the larger exhibitors had reportedly sold all of their equipment on the stand, organizational problems and a lack of expected new business meant that the show's future is in doubt. See page 15.

Second Inward Mission

ATE Ltd., the BACTA subsidiary that organizes that British trade association's annual exhibition, through the auspices of the U.K. government's Department of Trade and Industry, once again held an Inward Mission in London. The purpose of the Mission is to give overseas journalists the opportunity to meet with representatives of companies in the British industry, and to serve as an advance notice of the ATEI show. See page 34.

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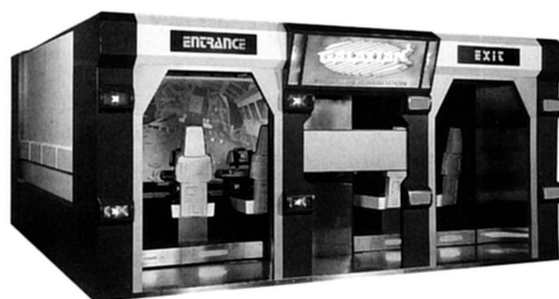
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FROM THE NIKKEI WEEKLY 92

KARAOKE ROUND UP

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TRANSLATIONS Readers wishing to receive translations of any news reports or features published in JAPAN AMUSEMENT MONTHLY, in any language, should fax the JAM Editorial Department with details of articles to be translated. Prices quoted will depend on the length of reports.

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EXCHANGE RATE All monetary figures in this month's issue are based on an exchange rate of ¥100 = US\$1.00.



Salex '94

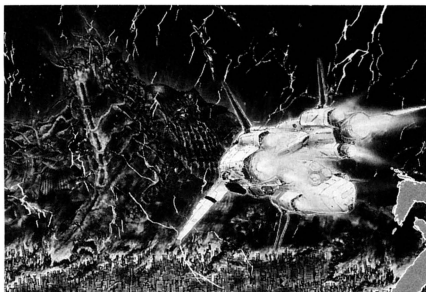


Second Inward Mission



Back Stage

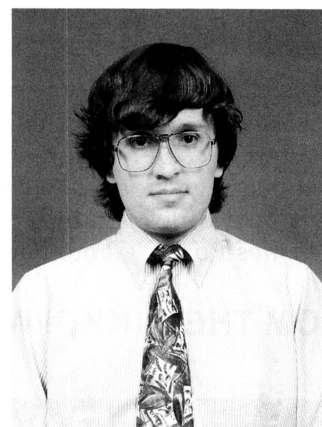
NAMCO: Attack of the Zolgear



Namco's new *Attack of the Zolgear* is the big news this month. A large-scale theater game much like the company's *Galaxian3*, *Attack* features high-power graphics and a very alaborate, realistic sound system. Teamwork is the key here. One unit of *Attack* can seat up to six players at one time who work together to defeat gargantuan alien space lizards.

FROM THE EDITORIAL ROOM

TO OUR READERS:



Carl Freire, Editor

And so the October issue has arrived. I've had a lot of time to think about this editorial, as Eric told me of his plans to move on to a new job quite some time ago. Given the way schedules work in the publishing world, he hasn't actually left us as I am writing these words; in fact his final contributions as a full-time member of the editorial staff won't come until next month's issue. Filling the vacancy in our staff is John Lawrence, back on board with us after a hiatus in sunny Hawaii; he is in effect my replacement, taking over the post of Associate Editor. And, of course, Emiko Oike continues on as our Assistant Editor.

Which leaves me where we started with an editorial to write. Rather than offer my prescriptions for improving the health of the industry, I thought that I might take the opportunity instead to talk a bit more about JAM. Eric pointed out last month how the nature of this publication's mission changed very quickly after its baptism, expanding in focus from Japan-wide to worldwide. One thing that still surprises me is that a fair number of the people I meet at trade shows seem to be under the impression that JAM is read widely in Japan. I don't want to belabor the issue or insult anybody's intelligence, but please remember that JAM is written in English, while the people of Japan speak and read Japanese.

The fact is, the bulk of our reader-

ship can be found in English-speaking countries, specifically the U.S.A. and the U.K. It is our older sister magazine COIN JOURNAL that has Japanese manufacturers, distributors, and operators looking at their mailboxes every month, while we (hopefully!) do the same across the ocean. And in keeping with our worldwide coverage, we also have readers in South and Southeast Asia, the Middle East, around Europe, and in Latin America.

Writing for an audience that is generally a minimum of 5,000 or so miles away, to say nothing of the time difference, presents us with another problem and that is that our contact with our readership is generally limited to seeing you at trade shows. A lot of the information that appears in JAM (such as *Japan Trade Journal*) is often about people who may never have even seen the magazine. These are the people we do get to see, which is fine in and of itself. However, it also means that we don't have many opportunities to find out what you think about JAM, and what you want to see in JAM.

Up to now, we've only gotten the occasional letter from our readers. From the comments we've sometimes read in magazines from our colleagues abroad, it seems safe to say that the coin-op industry is not full of letter writers. But we still want to hear from you. Towards that end, just after page 20 of this issue you will find the first JAM readers survey. Tell us who you are and

what you want out of JAM. We want to know more about what you like about the magazine, what you don't like, and what you'd like to see in it in the future. You can send it by fax or by mail. You don't even have to tell us your name and address if you don't want to, although we do ask that you at least indicate your country. Mr. Hara, our editor-in-chief, jokingly said that our readers could think of it this way: this is your opportunity to get in on the latest trend in the amusement industry — interactive media!

Speaking of trends, observant readers will also have noticed that, for the past few issues, we've added our e-mail address to the masthead. Feel free to drop us a line electronically, and don't be surprised if you're told the name on the account is something akin to &###\$ — that's how your computer is reproducing Japanese text.

Well, I think that's enough for this month. Please do take the time to fill out the survey. I recently went through the U.S. subscribers database, and the names and addresses I saw made me very curious about those people, let alone our readers in other countries. In particular, we are eagerly awaiting survey responses from the two zoos and two space program-related facilities that I found on the list. Who knows? Were he alive today, maybe Ham, the first U.S. chimpanzee in space, would be one of our most loyal readers. ■

China - Beijing International Amusement Show

**China Agriculture Exhibition Center,
Beijing
August 20-26**

by Eric Johnston

Of all the world's major markets for goods and services, none perplexes or excites like China. With a population of 1.2 billion people, and a drive towards a more market-oriented economy, the Middle Kingdom is praised by business people of all different stripes as possessing unlimited potential. In a few years, Hong Kong will revert to China, adding the energy and resources of the wealthy British colony to a country that has enjoyed phenomenal growth of late.

For the amusement industry, China remains a lucrative yet underdeveloped market. Recently though, both the American and Japanese coin-op industries have made strides in increasing their presence. Last spring, the Americans, through the AAMA, participated in Hotelex '94 in Shanghai. From August 20-26, it was Japan's turn, as the China-Beijing International Amusement Machine Show, organized and partially sponsored by two Japanese trading firms, took place. The show drew a number of Japan-based firms, including JAPAN AMUSEMENT MONTHLY.



A problematic show

It was billed as the "China- Beijing *International Amusement Machine Show*," at least in English. However, in Chinese, it was the "*Japan Electronic Games, Beijing Show*." The latter title more accurately reflected the nationality of the exhibitors: they were all Japanese — not the "international" show that organizers had originally said they wanted and were advertising as such.

The show had been beset by controversy and skepticism from the time it was first announced last spring. Originally scheduled for July 20 - August 10, the organizers first changed the dates to July 27 - August 10, and then, less than two weeks later, moved the dates again from August 20 - August 26. The reason for all of the changes? At an orientation meeting with the major manufacturers in May (after they had announced the first set of dates), the organizers were told that there was "no way" the manufacturers could have their products ready by the end of July, and that the show would have to be rescheduled. It was, to the end of August, although many claimed that even this was too soon.

Just who are the organizers? That question was being asked by everybody within the Japanese amusement industry when the show was first announced. No one that JAM spoke with had ever heard of the two main Japanese companies involved with the show, Oriental Research Inc. and Manjyudo. It turns out that the first company is a management consulting firm whose personnel have previous experience in China, having worked with C. Itoh and Co. Ltd., the massive trading firm, before leaving to start Oriental Research. Manjyudo is also a consulting firm of sorts. However, neither company has any experience in promoting amusement industry exhibitions, which was cause for concern amongst those in the



Japanese coin-op industry. "How are they going to know who to contact?" asked one PC board manufacturer. "And who is going to exhibit?" What these two companies *did* have, based on their previous experience, was enough government contacts to get permission to set up the show.

The show was supported by the Chinese Ministry of Culture, Ministry of Light Industry, and the China Council for the Promotion of International Trade, but the planning and promotion for the event was the responsibility of the two Japanese firms. Over the summer, the organizers, perhaps overeager for a successful show, made a mistake by first announcing that they planned to invite the major trade organizations such as AAMA, BACTA, and JAMMA, as sponsors. When asked in late June if the AAMA had been formally contacted, the association's Bob Fay replied that they had not, and therefore had no plans to attend. The credibility of the organizers came into doubt, and when contacted in early July, they said they had "changed their mind" and would invite only Japanese companies. In the weeks leading up to the show, there was virtually no public information about who would exhibit, and not a few people JAM spoke with felt that the whole thing would be called off.

But the show went on. When opening day (August 20th) arrived, there were a total of 17 companies, all from Japan, who elected to participate. Several others, reportedly including Taito, had originally intended to exhibit, only to pull out at the last minute. In addition, the organizers admitted that some smaller manufacturers had reconsidered as well.

The venue for the exhibition was the China Agriculture Exhibition Center, on the east side of Beijing. The total floor area was 5,000 m². A good bit of this was taken up by Konami, which had the largest and most elaborate booth at the front entrance. Despite the fact that the company had previously said they were not going to exhibit, they decided to come after much internal debate. On display was a fairly wide range of games, from *Lethal Enforcers I and II*, to *Racin' Force*, to *Funky Monkey*. There were also several units of *Balloon Penta* and *Pico 2*, a computer drawing game. In the center of the booth was *F1 World Racing*, a casino game for six players which featured small F1 model





Scenes from the first few days of the show. The booths were all crowded with kids.



cars racing around a figure-8 track with the action duplicated on the video screen above. The game was constantly crowded.

For Konami, the show represented an excellent opportunity to get the company's name known among the general public. "The primary reason why we decided to attend this show was to publicize our company and our games," said Naomi Nishi of the company's international department.

Konami has been on the move in Asia of late. Last spring, they opened up an office in Taipei in order to better serve their customers in both Taiwan and mainland China. Next year, they will also open up an office in Beijing, said a representative in the international department. With several Chinese-speaking personnel, including Ms. Nishi, who lived in Beijing for a few years, the company is aggressively pursuing the Chinese market. Chairman Kagemasa Kouzuki was on hand for the first day of the show, reinforcing that company's commitment to the local market.

Located next to the Konami booth was SNK. They as well had a fairly large booth, and featured both the NEO*GEO video series as well as crane and prize games. *King of Fighters '94*, the new fighting game, as

well as previous releases *Fatal Fury Special*, *World Heroes*, *Last Resort*, *Burning Fight*, and *Mutation Nation*, were all seen. But crane games drew the largest crowds as SNK was giving away free prizes. "It's been very busy," said Keiji Suzuki of SNK's International Department on the second day. "I've been running back and forth trying to keep the crane games filled."



Used games fared well

Both the Konami and SNK booths were filled with kids, all coming to play free games. The show was open to the public throughout the week except for the 23rd, which was supposed to be a day for invited guests. The organizers had given away 2,000 tickets to people whom they believed to be interested parties. "The problem is, the show still remained open to the public," said one exhibitor on that particular day. "It's a waste of time trying to do business with all of these kids running around." This is not to say that there was no business done, however. SNK officials said that they had about "5 or 6" serious inquiries by the third day of the show — Chinese who were interested in buying their games either directly or through a distributor.

K & U is a company whose name is perhaps better known inside Japan than out. A distributor of used games, they had simulation games, including a number of products from Sega, Namco and Taito, at their booth. *After Burner*, *Hang On*, and *Continental Circus*, all from Sega, drew crowds, while Namco's *Pole Position* and *Final Lap*, as well as Taito's *Battle Shark* and *Chase H.Q.* were available as well. While these games may be old news in other markets, many Chinese had never seen such technology before, and there were crowds of kids around all of the games.

SETA, another used-game machine distributor, had a number of Sega and Namco games on display. *Racing*





Konami was represented by Chairman Kagemasa Kouzuki and Naomi Nishi from the International Department (above).



Hero, *Outrun*, *Super Monaco GP*, *GP Rider*, and *Enduro Racer* (all Sega) were seen, as well as *Star Blade* and *Solvalou* (Namco). *Star Blade* in particular drew a large crowd. In addition, Data East was represented with one unit of *Fighter's History*. But it was Taito's *WGP*, the motorcycle racing game, that attracted the most attention. Even when the other games were quiet, this one always had a crowd around it.

Another Japanese company, also a used-game distributor, whose name is probably not all that well known overseas is Shinsei Shoji. Taito's *Continental Circus*, Namco's *Winning Run* and *Golly! Ghost!*, along with Sega's *Monaco GP*, *Enduro Racer*, and *Super Monaco GP* were set up at this particular booth. In addition, there were many slot machines. Customers could receive tokens at the reception desk and then play to win more tokens.

Gambling on slot machines in China is illegal, according to a spokesman from the Ministry of Culture, and he was not at all pleased with the presence of such machines at a public exhibition. While admitting that there are fruit machines used for gambling purposes and that the anti-gambling laws are sometimes tough to enforce, he seemed to feel as if it was a bit much for companies to "overtly promote gambling," as he said. "Some of these booths [that are displaying slot amusements] look like Las Vegas. I think it's kind of strange," he commented.

Pachinko had a presence at the show as well. In Japan, this industry is worth somewhere between \$17 and \$25 billion dollars, according to the National Police Agency. For comparison, the higher figure would make it worth more than the entire Japanese auto industry.

Once confined to Japan, pachinko has recently begun to catch on in other countries such as Taiwan, and China may be next. K.A. Shoji Corp., a manufacturer, had a couple of pachinko machines on display and a company representative was on hand to explain the concept. Set up right beside them was Nikko Co., a small distributor which had one unit of Midway's *NBA Jam*. There were any number of people interested in the game, but, as video games in general are still

a new entertainment concept in China, there seemed to be some confusion on how to operate the controls. Next door, however, Jaleco was represented at the Mama Top booth with *Grand Prix Star II*, and most visitors seemed to know what to do.

Dyna premieres mah-jongg game.

Although there were few new games seen on the show floor, Dyna Corp. had an electronic mah-jongg game which, according to Dyna president Masaichi Iida, had been specifically designed for the Chinese market. "We first entered China two years ago," said Dyna's Hong Kong representative River Hung. "When trying to decide which products would best suit the Chinese market, we naturally decided on mah-jongg, as it is arguably the most popular entertainment form in the country."

In addition to the electronic mah-jongg game, Dyna had *Cherry Master Jackpot*, the latest version of its hit slot game *Cherry Master*, on display. Throughout the show, both of these games drew large numbers of people and, as Dyna officials had predicted, the mah-jongg game drew the most interest.

Off to the left-hand side of the Dyna booth was a small exhibition room about 15m². Here, one could find game parts, exhibitors of theme park attractions, used games and slot machines. On the right side of the hall, just inside the entrance, Sanwa Denshi, the parts manufacturer, had a booth set up. "We're happy to be here, but it's difficult to do business with all of these kids running around," said that company's Satomi Kurihara. She commented that, by the end of the third day, the number of serious inquiries was not as high as expected.

Universal Sales Co. Ltd. specializes in the manufacture of slot-type games and fruit machines. Their booth was located at the far end of the hall. As with many other exhibitors present, they emphasized that the primary purpose of the show was for PR purposes.

es. "We really haven't had a large number of serious buyers stop and visit," said a company spokesman. Over on the other side of the hall was Okamoto Mfg. Co., Ltd. The manufacturer offered a video presentation of its products that featured large-scale theme park attractions. The theme park industry in China has taken off of late, with more and more such attractions being built. Like the coin-op industry, though, Okamoto officials stressed that it is still in the early stages of development and will take several years to reach its potential.

In the center of the hall was the booth that garnered the most attention: UEP System. The centerpiece attraction was the *Rock'N Juke*, from Kidz Factory. This spinning ride attraction was first displayed at the AM Show a few years back, and has not been seen at too many coin-op trade shows outside of Japan. Other games on display included Namco's *Golly! Ghost!* and the very first *Final Lap* game, also from Namco.



(CEAMA). "There are two classifications of game machines in China," he explained. "The first covers those for commercial use and the second covers those for military use." As Mr. Jun Rui's organization is primarily responsible for video game software, this was the area on which he spoke at length. "We really don't have much in the way of video software entertainment in China," he said. "Most software is designed for use in academia. This means that they are thinking about designing software for educational, not entertainment, applications." That said, there are, by his estimate, "around 6,000 places to play video games" throughout Beijing. "Most of these places are very small and offer old games. Many operate illegally."

In outlining the history of the video game market in China, he commented that things really didn't take off until the late 1980s. "Video games weren't seen in China until 1988. Between 1988 and 1992, the government didn't really pay attention to these kinds of games. However, there are now approximately 1.5 million such games throughout the country." This total includes games for the home market as well. Mr. Jun Rui estimates that the aggregate value of the entire video entertainment market, including commercial and home games, hardware and software is worth somewhere between \$4 and \$6 million. "In the home game field, the 16-bit technology now accounts for around 30% of the market, with the remainder consisting of 8-bit technology."

The rapid growth in video entertainment is expected to continue, but, as Mr. Jun Rui acknowledged, there are some serious problems that need to be overcome before sustained growth can occur. One such problem is that of protecting intellectual copyrights. "China does have a serious copy problem. In addition to companies copying foreign products, we have Chinese companies copying each other's products," he admitted. In order to address this and other problems, the government decided to establish the China Electronic Amusement Machine Association last year. "Our role is to act as a liaison between business and government and to protect intellectual copyrights." So far, a total of 12 companies, including manufacturers and software designers, have joined CEAMA.



6,000 arcades in Beijing

During the course of the show, a series of seminars were held in which Chinese government officials introduced the Chinese amusement machine industry to Japanese participants and Japanese industry reps provided an outline of the basic structure of Japan's coin-op industry. The seminars began at 10:00 a.m. on August 22nd with an overview of the Chinese coin-op market by Mr. Lau Jun Rui, vice-chairman of the China Electronic Amusement Machine Association

Although there are a good number of foreign companies currently doing business in China, there are, according to CEAMA estimates, only 3 Chinese companies involved in all aspects of video production from creation to distribution to sales. But there are no real "hit" games on the market at the moment. This is due to two reasons. The first is that, unlike video software houses in Japan or America, Chinese manufacturers can't afford the latest software development tools and have very limited R & D budgets. The other reason has to do with the above-mentioned fact that independent game software developers are also almost nonexistent. As previously stated, almost all software developers are in academia and write software for educational purposes.

Other seminars included presentations from Konami and Okamoto Manufacturing on the present state of the Japanese coin-op and theme park industries, and the current trends within each. An explanation of the 1985 law that governs public entertainments and the clear legal separation of pachinko and amusement-only machines as outlined in sections 7 and 8 of the law was also provided. Section 7 governs the pachinko industry while section 8 applies to the amusement-only machines. This particular presentation brought a number of questions on the particulars of the law. Most of the participants whom JAM spoke with afterwards were quite pleased with the amount of interest generated, although all emphasized that, as one person put it, "we're all just really beginning to learn just how to do business and the characteristics of each others market." Thus the questions to the Japanese panelists were more of a general nature.



Business failure, PR coup

In conclusion, the show, under whichever name you prefer, was a public relations exercise and little else. The seminars were perhaps the most useful event of the show, as far as learning about how to do business in China was concerned. During the first few days of the show, though, most exhibitors were grumbling about the lack of serious business and the organizers' lack of knowledge about the market. When two of the larger exhibitors, who between them had paid \$100,000 for booth space, heard that some booths were virtually given away just to fill up the hall, they were extremely upset. "I'm going to recommend to management that we not return to this show next year," said a representative of one of the larger companies. "As far as I'm concerned, trust between the organizers and the exhibitors has been irretrievably lost." For their part, the organizers denied any knowledge of such an arrangement, but they now face a huge credibility gap in trying to promote another show. Talk of moving to Shanghai next year was heard on the floor, and the organizers admitted that it was possible, but one has to wonder at this point which companies would show up.

However, despite the less-than-professional attitude of the organizers, and despite the complaints of the manufacturers, many of whom felt the show was a waste of time, there is one aspect that bodes well for the future: the excitement of the general public. A trade show can be many things, and for their part, the organizers insisted from the very beginning that this was, more than anything else, a chance for the exhibitors to introduce their product to the Chinese public. The response was overwhelming. For children (and adults, too, for that matter) who had never seen such games before, it was as if Santa Claus and the Easter Bunny had both come at once. For hours, parents and their children, young couples on dates, and groups of friends swarmed around their favorite games, captivated by the technology and excited by games they had never seen before. Those booths with crane games found themselves under siege, and when one company decided to hand out prizes, a line almost 30 meters immediately formed. Business-wise, the show must be judged a failure. But the general public, who are the future customers, were very grateful for the week of free games. The China market looms large, and where it's going is a matter of intense speculation among those in the international industry. But, if the enthusiastic public response seen at the show is an indication, the one thing that Japanese manufacturers will not have to worry about is an indifferent public. ■

JAM READER SURVEY

Both the industry and JAPAN AMUSEMENT MONTHLY have come a long way since our inaugural issue in September, 1991. Now, as we begin our fourth year of publication, we would like to take this opportunity to ask you, our readers, what you think of JAM and what you would like to see in our pages over the next four years.

Please fill out the survey below as completely as possible and return it to us by *December 1, 1994*. Feel free to use additional paper if necessary. Return it to us by either fax or mail. Thank you for your assistance, and *domo arigato gozaimasu!*

Name (optional): _____

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1) What is your area of business? Please check all that apply.

☐ Amusement. ☐ Karaoke. ☐ Jukebox. ☐ Other. _____

☐ Manufacturer. ☐ Distributor. ☐ Street Operator. ☐ Arcade Operator. ☐ Route Operator.

☐ Support/Supply. ☐ Technician. ☐ Other. _____

2) How long have you been reading JAM? _____

3) What articles or sections in JAM do you find to be the most useful to your business?

4) What do you not like about JAM? Why?

5) What kind of articles would you like to see in JAM?

6) Additional comments or suggestions. Comments need not be limited to editorial issues.

7) What other trade publications do you read?

☐ AB Europe ☐ Cash Box International ☐ Canadian Cash Box ☐ EuroSlot ☐ Funworld ☐ InterGame
☐ Play Meter ☐ RePlay ☐ Other _____

8) Which trade shows do you attend regularly? _____

9) Check here if you would like to receive information about advertising in JAM. ☐

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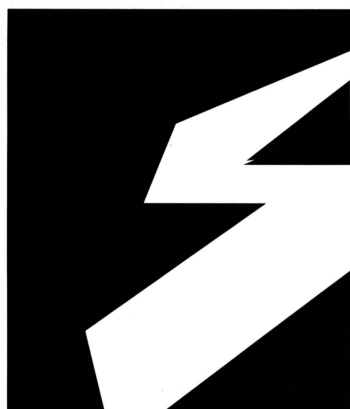
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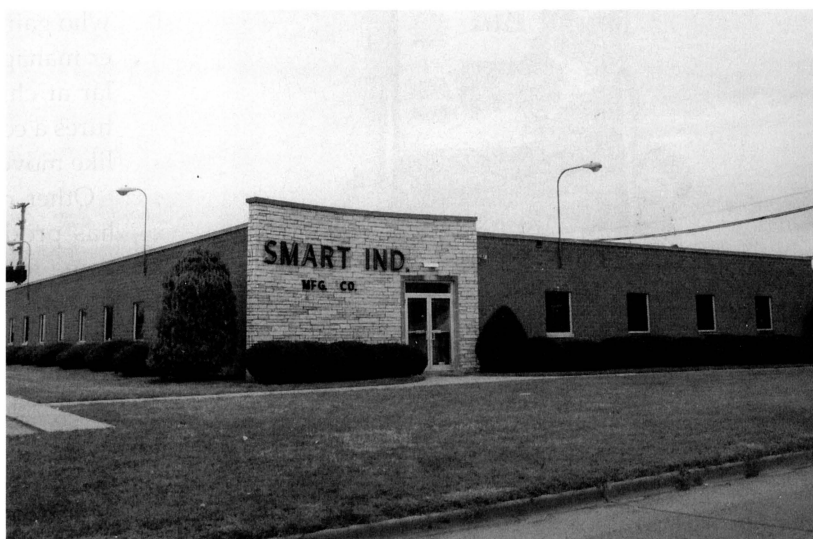
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Space for additional comments



SMART

INDUSTRIES CORP., MFG.



Front entrance to Smart Industries' headquarters.

In this special report, we take a look at the American game manufacturer Smart Industries. The company is one of the most active in the entire industry, expanding their presence in both the domestic and overseas market.

80% of Smart's overseas sales are in Asia.

One of the more ubiquitous companies at international trade shows of late has been the Des Moines, Iowa-based Smart Industries Corp. In 1994, the company has been on the move in Asia, Europe, and North and South America. Smart personnel and products have been seen at trade shows from London to Hong Kong to Chicago to São Paulo. The company's vice president Jeff Smart, son of president and founder Gordon Smart, is now responsible for overseas sales, which comprise an ever-increasing portion of the company's business, particularly in Asia. "We do something like 80% of our overseas sales in Asia," Jeff Smart said at the AAE show in Hong Kong last June. "For us, the Asian market offers excellent growth potential. Our products are finding acceptance in the burgeoning FEC market in this part of the world."

Since 1985, Smart Industries has released a total of 22 different games. Unlike other companies who may design games on the theory "one product fits all locations," Smart's manufacturing strategy is to study the needs of different locations: FECs, fast food chains,



The Smart Industries team at the 1994 ACME show.

Company Profile



Smart Toss 'Em

bowling centers, grocery stores, sports bars and taverns, and, of course, traditional arcades. For each of these locations, the company offers a variety of different kinds of sports, redemption and merchandising equipment.

For example, Smart has produced a number of pieces for the FEC market. *Shoot To Win Jr.™ "Chuckles the Clown"* is one such game. A basketball game that comes in 1 and 2 hoop versions, players can challenge either the time clock or a friend. Over the past year, basketball shooting games have become especially popular as skill games. In countries from America to China, players have enthusiastically responded to such games. What helps distinguish Smart from its competitors are special features such as an interactive voice/sound system which adds to the realism.

Both *Shoot To Win* versions are popular in sports bars as well, and offer an entertaining diversion during halftime. In anticipation of the increased interest in one-on-one competition in these sports bars, Smart recently redesigned the *Shoot To Win 2 Hoop*. The new version features a special program allowing the loser of the initial game to insert their money and challenge the winner to a rematch, with the winner playing for free.

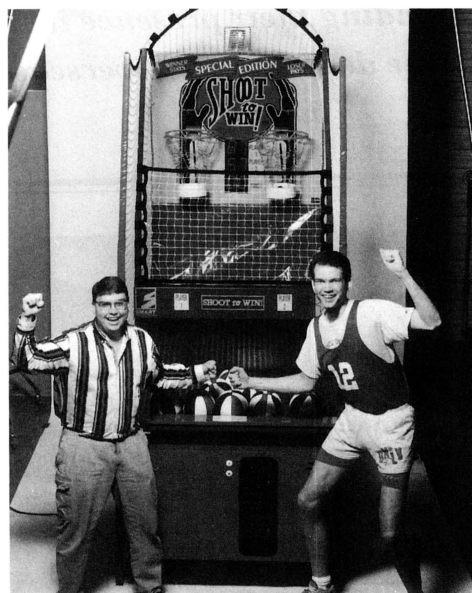
In the redemption game field, the company has come out with a number of products in recent years. Two such games, both of which have enjoyed tremendous success recently in the international marketplace, especially Japan, are the *Feed Big Bertha* and *Buddy Bear* toss games. At the 1992 ACME show in San Antonio, the former game in particular drew attention

from many in the international industry. The game, which is geared towards members of the younger set, consists of tossing morsels of food, represented by small bean-bags, into the mouth of 200-pound girl, who gains 25 pounds for every piece of food the player manages to pop into her mouth. *Buddy Bear*, popular at children's parks, FECs, and theme parks, features a colorful bear who plays catch and features life-like movements.

Other redemption-style products that the company has produced include *Smartball™ Skill Alley*. This game features a 1 to 4 player game program, a jackpot, a special scoreboard which displays the high score to date, an extra ball function, and a 100 point scoring range with a 1,000 point bonus pocket. Since being released several years ago, *Smartball* has done very well. This year, the company released *Smartball Super Jackpot™ Networking*. This latest version allows the operator to link up to 16 games for a combined super jackpot, in addition to the individual game jackpots. The games are linked together through a computerized, overhead "Super Jackpot" Marquee encompassing a 5-digit color dot matrix display. In addition, *Smart Toss 'Em™ Skill Alley*, a successor to *Smartball Skill Alley*, has just been released.

A new kind of redemption piece

At this year's ACME show, Smart Industries unveiled a product which drew a great deal of praise



Shoot To Win, the two hoop version

Company Profile

from operators, especially from those in the redemption business: the Smart Redemption Center™. "There's been a lot of talk about the need for this kind of a product for some time, especially among FEC operators and others who were looking for a more efficient way to dispense prizes," said one of Smart's competitors. "I think the Center will do well. I just wish we had thought of it first!" The Smart Redemption Center is a two-part, self-contained unit that does everything a regular redemption center does, except without the necessity of an attendant.

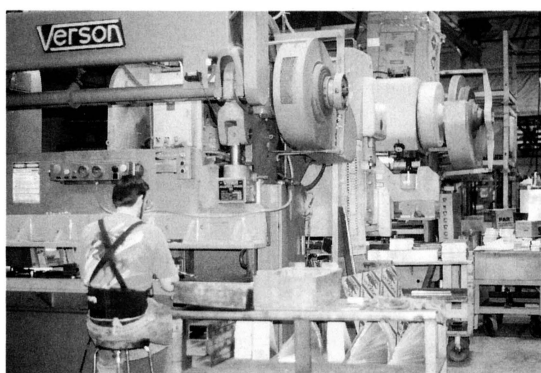
The Center will accept individual or consecutive tickets. The machine cuts, counts, and separates up to 110,000 tickets. There is also a bar code reader for identifying ticket value and vendor location. For ticket values set in the range of 1 to 10, the center has two bulk vendors. The first bulk vendor dispenses products 1" in diameter and the second bulk vendor is designed for 2" capsules.

Readers of JAPAN AMUSEMENT MONTHLY know that crane games have done particularly well in Japan these last few years. In America, Smart Industries has a large presence in this market with a number of products available, including *Clean Sweep*™, *Candy Crane*™, and *Refrigerated Candy Crane*™. These crane games have been installed in a number of different locations, including family restaurants and fast-food chains. *Clean Sweep* and *Candy Crane* feature a special sound system and "play till you win" programming, allowing the player to continue until they win a prize. The standard *Candy Crane* game dispenses individually wrapped hard candies and lollipops, while the *Refrigerated Candy Crane* dispenses cool soft candies and chocolates.

In addition to the father-son team of Gorden and Jeff Smart, the company also has 11 engineers designing their equipment. The production facility is completely self-contained and consists of fabrication, sub-assembly and final production lines. The Metal Fabrication department includes a machinery division,



Overhead view of the Assembly Department



Metal Department, showing one of five metal break machines

sheet metal fabrication, and welding facilities. The sub-assembly areas include the woodshop department, a paint and formica department, a glass and plastics department with a plastic vacuum former, as well as a crane and pre-wire department.

What does the future hold? "I've got some ideas for new games," said Jeff Smart recently. "I enjoy designing new games but my current duties keep me from spending as much time on this aspect of the business as I'd like." When asked what kind of games he had in mind, Mr. Smart said that he was thinking about a combination video/skill game. "Our purpose is not to compete with Sega or Namco. Rather, I hope that we can continue to come up with products that make use of our company's strengths, while at the same time, adapting new technologies to fit our corporate philosophy of fun, reasonably-priced games."

Smart Industries will continue to expand its presence in Asia over the next year, he said. "We did very well at the recent AAE show in Hong Kong, and hope to be back in 1995." And what about Japan? "Japan offers excellent potential, and the pieces that we have sent over to date have been successful. We hope to expand our presence in this market, and hope to meet with people who could help us achieve our goal in this regard."



The Smart Redemption Center™

///SALEX

**São Paulo,
Brazil
August 4-6**

by Eric Johnston



South America is, by most accounts, an underdeveloped market as far as the amusement industry is concerned. Last year, in an attempt to get things moving, World's Fair Ltd., publishers of several U.K.-based trade publications, sponsored the first-ever South American Leisure Expo (SALEX) in São Paulo, Brazil. The show drew interested responses from many within the international amusement industry.

This year, the show was expanded to include a special section for theme parks (PARKEX), and a number of co-sponsors, including the AAMA, announced their support. From August 4-6, at the São Paulo Mart Convention Center, SALEX provided those in the international coin-op industry with the opportunity to promote themselves in not only Brazil, but all of South America. From a business aspect, all went well, but, as we shall see, there are some fundamental problems that need to be ironed out.



A culture of play

For those used to the hustle and bustle of international trade shows in London, Tokyo, or Chicago — where time is money and everyone is in a rush to make the most of every minute — a trip to Brazil can be a bit of a jolt. “*Mañana*,” the Portuguese word literally meaning “tomorrow” but used to express “take it easy,” is a way of life.

Brazilians are much less concerned with punctuality than their counterparts in some other countries; one can show up several hours after the prearranged time without apology or explanation. As annoying as this can be to those used to such countries where train

arrivals and departures can be timed to within 15 seconds, Brazilians aren’t as rushed and take being late in stride and, more often than not, with a smile and a pat on the back.

That Brazilians also love pleasure and having a good time is particularly well-known abroad. The internationally renowned beaches of Copacabana and Ipanema attract a variety of tourists, including the rich and famous, all on the lookout for fun in the sun. The Carnival in Rio de Janeiro is the embodiment of a country and a people who live life with *gusto* and vigor. Stereotypes abound: beautiful bodies, lively samba music, and a nightlife that is unrivalled in both diversity and intensity. But even a casual visit to the country will reveal that these stereotypes contain more than a grain of truth.

In such a culture, it should therefore come as no surprise that the coin-op industry has been growing, especially in recent years. Last year, as testament to the importance of not only the Brazilian but also the Latin American market, the first annual South American Leisure Exhibition (SALEX) was held. Sponsored by World’s Fair Publications, the show introduced the international industry to Brazil in an unprecedented way. For 1994, the amount of exhibition space was expanded and the show included a special area for theme park operators, dubbed PARKEX. A number of other organizations, including the American Amusement Machine Association (AAMA), also signed on as sponsors.

Currently, the Brazilian coin-op amusement market centers around video games and pinball machines. Reflecting this trend, the two largest exhibitors, both in terms of floor space and machines on display, were the Japanese video houses Capcom and SNK. The latter company enjoys particular prominence in the Brazilian market, and in addition to their own booth, SNK’s NEO*GEO system was seen at about a dozen other smaller distributors. “We’ve sold close to 8,000 hardware units over the past two years,” said a company representative. He said that SNK hoped to achieve a sales volume of 15,000 units by the end of the 1994 fiscal year.

Popular titles on display at the SNK booth included such pieces as *Super Sidekicks 2* (perhaps no surprise, given Brazil’s recent World Cup victory), *World Heroes*, *Art of Fighting* and *Samurai Shodown*. There was also a puzzle-type game known as *Gururin* and *Top Hunter*. For SNK, the Brazilian market is one of its most important outside of Japan, hence the large booth. “Actually, this year’s booth is a little smaller than last year’s,” said one woman working for SNK. But the size was more than offset by the total number of distributors who were displaying NEO*GEO units. All told, almost half the exhibitors had one or more hardware units of this type on display.

The primary reason for the popularity of SNK prod-

ucts is simple: value for money. "SNK has done a very good job of penetrating the Brazilian market because their games are quite affordable and offer the operator a good ROI," said *Games News* Editor Roberto Salles, one of the show's co-sponsors. NEO*GEO is therefore also quite popular with the many smaller Brazilian distributors, including Mundi Ronix, Electo-Matic/Top Way, Gabima, Tech Game, Eden, Mc/Repo, Diverbras, and Montek, all of whom had at least some of their booth space taken up with such products.

In addition to SNK, the other Japanese video giant with a prominent booth display was Capcom. Located near the entrance to Hall A of the exhibition center, the company's booth was also extremely large — on the scale of SNK's booth. In addition to booth space, Capcom mounted an extensive promotion campaign, with dozens of banners emblazoned with *Darkstalkers*, the latest Capcom video release, hanging from the ceiling throughout both halls. At the booth, games displayed included *Street Fighter II Turbo*, *Alien vs. Predator*, *Eco Fighters*, and *Dungeons & Dragons* as well as the above-mentioned new video. In the center of the booth, a large screen was set up and many visitors stood in line to try their favorite games.

Some people expressed surprise that Capcom and SNK would invest so much money for a booth in what most concur is still a comparatively minor coin-op market. "What we're trying to do is create an image," explained Takahito Yasuki, Director General for Capcom Mexico S.A., which is currently in charge of the Brazilian market. "Too many people in Brazil have an image of the coin-op industry as being something dirty. We need to change this image. Once we do this, we can achieve higher sales levels." Currently, Capcom is offering to lease their games to opera-

tors, he said, as the price for the newer games is still beyond the reach of many.

Mr. Yasuki's analysis of the Brazilian market was that things were "just beginning to take off." "Capcom is currently making an effort in both the Brazilian and the Mexican markets," he said. "I think that it could be another three to five years, though, before these markets develop on a scale that rivals the U.S. or Europe." Among the obstacles he cited were stringent government restrictions on the operation of video games. In addition, Mr. Yasuki claimed, no video games are allowed within 1 kilometer of a public school. Other factors impeding development include some government controls on so-called violent games. "However, overall, the biggest barrier that we have to overcome, though, is the negative image of the amusement industry. Until then, the market won't really reach its full potential."



At the Capcom booth. The company had one of the largest stands of the show.

Taito's *Lucky Carnival* was hugely popular.

While Capcom and SNK chose to appropriate a large amount of booth space, Taito was off in one corner with a small stand. Only three games were on display — *Lucky Carnival*, *Jungle Zookeeper*, and *Hat Trick Hero '94* — but all three drew huge crowds. *Lucky Carnival* in particular had people standing in line for as long as thirty minutes. What was the attraction? "Free prizes!" said one girl, who had been waiting in line with her friend. Despite the fair amount of redemption-style games seen on the floor, *Lucky Carnival* appeared to be the only game that was dispensing prizes.

Capcom, SNK, and Taito all chose to exhibit inde-



Taito's *Lucky Carnival*, one of the more popular pieces of Hall A.



At the James Industries booth.

Cops, the live-action game, on display at Deith Leisure.



Slipstream, the new driving game from Capcom, as seen here at the Eu Sou booth.

pendently, but there were a number of other Japanese video game manufacturers represented, exhibiting through either local or international distributors. At the James Industries booth, products from Konami (*Racin' Force*, *Lethal Enforcers II*); and Jaleco (*Arm Champs II* and *Basket Bull*) could be seen. Chicago-based James Industries also specializes in redemption-style games and *Shark Frenzy* and *Dump the Ump* (Doyle), along with *Ribbit Racin'* and *Spin A 21* (Lazer Tron) were available.

Right beside the James Industries' booth was Belam, the U.S. distributor. Here, one could find products from Sega (*Daytona U.S.A.*, *Twin*, *Virtua Fighters*, and *Title Fight*); Namco (*Suzuka 8 Hours 2*, *Ridge Racer 2*, *Godzilla Wars*), as well as redemption-style equipment from Lazer-Tron (*Ribbit Racin'*, *After Shock*) and Smart Industries (*Smart Ball* and *Killer T-Rex*). Smart Industries' Jeffrey Smart and Lazer-Tron's Ron Carrara, in both his capacity as that company's VP of sales and as an AAMA board member, were on hand.

Lazer-Tron products were also seen in the other hall. At the Betson/Benstar stand, one unit of *Ribbit Racin'* was set up. Skee-Ball Corp. was also represented here, with two units of *Skee-Ball*, along with *Wacky Gator* (Namco) and *Digger's Prize* (Cromptons).

One of the more familiar faces seen was that of Bob Deith, president of Deith Leisure. That company had a stand set up with a number of Sega products on display, including *Out Run*, *F1 Super Lap* and *G-LOC*. *Cops*, the live-action shooting game designed by England's Nova Corp., was also seen. "The show has been very good for us," said Bob Deith. "We're getting a number of really good inquiries, not only from Brazil, but also such other countries as Argentina and Chile. In particular, Chile appears to hold much promise for the future." He said that Deith Leisure was sure to return in 1995 with an even larger booth.

At the Recreativos Franco stand, located close to that of Deith Leisure, the name of the game was pinball. At this Spanish distributor, Data East was strongly represented with *Tommy*, *Royal Rumble*, and their latest, *Guns N' Roses*. All machines remained busy

throughout the show, with the *Guns N' Roses* machine doing particularly well among some of the younger attendees. From Williams Bally/Midway, one unit of *The Flintstones*, based on the movie of the same name, was set up. In the video realm, Midway's *Revolution X* was off to one side.

Although a good number of the products on display had been seen at other trade shows, SALEX marked the debut of what will no doubt attract operators interested in driving games. Eu Sou, a Brazilian distributor, premiered *Slipstream*, Capcom's entry into the driving game field. The new game offers players four different courses in four different countries from which to choose. The verdict of many attendees was that the game was "good." Not as technologically advanced as *Daytona U.S.A.* or *Ridge Racer* perhaps, but a strong competitor. In a country where the late F-1 driver Ayrton Senna is a national hero, any driving game attracts attention, and by the end of the second day, *Slipstream* was drawing a crowd. An Eu Sou spokesman said that the game would be exhibited at the upcoming AM Show in Chiba, but Capcom officials have not commented one way or the other.

Although the large Japanese video houses had a particularly strong presence, some of the smaller ones were also seen. These included Atlus Corp., whose *Power Instinct* was available at the Montek booth. Also at this booth were *Mortal Kombat* from Williams, as well as a selection of NEO*GEO titles, including *Top Hunter*, *Samurai Shodown* and *Super Sidekicks 2*. *Power Instinct* was also seen at the very end of Hall B at the Electro-Matic/Top Way booth. This company imports and distributes used games and had a large selection of such machines on display, including a number of NEO*GEO products, and several entries from a Japanese company that may not be familiar to many outside that country: Banpresto. Several units of *Samurai Aces* and *Mazinger Z* from the company were on display. One unit of the latter game was also seen at a company called Gabima, a local distributor whose stand was near the Electro-Matic/Top Way booth. Also seen here was Kaneko's *Blood Warrior*.

Karaoke and VR seen

Back over in Hall A and towards the rear, visitors found one of Japan's foremost manufacturers of slot-type games: Eagle Corp. "We decided to exhibit at the SALEX show in order to test the waters," said Joh'ichi Maruyama, Senior Managing Director. "This market is a new one for us, and we're just here to introduce our product." There were a good deal of onlookers, he said, but not really enough serious buyers. "Nevertheless, if the market develops, we might consider setting up an office in a few years. It is still too early, though, to make a decision in this regard." Currently, gambling-type games are not legal in Brazil, although they are in bordering Argentina. According to Roberto Salles, the Brazilian government is currently debating as to whether or not to legalize gambling, and a decision could occur as early as October.

While video and pinball were the prevalent amusement forms seen on the floor, Rowe International, the American jukebox manufacturer, also had a very strong presence. In addition to their own booth, their machines were seen at a number of other distributors, almost as many as the aforementioned SNK. "We've been in Brazil for a number of years now," said Rowe's Joel Friedman. "This is one of our best overseas markets." Mr. Friedman expressed high hopes for the future. "Besides meeting people we already know and do business with, we've made a lot new contacts," he said.

In addition to all the video games, pinball machines and Rowe jukeboxes, there was another form of amusement that put in an appearance at the Electro-Matic/Top Way booth: karaoke. Kim Yun, a Korea-based karaoke hardware manufacturer, was located in a small section of the booth. The company had one unit set up, and an MC was singing and trying to attract passersby. "Karaoke is only now starting to

Joel Friedman of the American jukebox manufacturer Rowe International



enter Brazil," said a company spokesman. "I think it will succeed, but it will take time. I believe that karaoke is well-suited to the Brazilian psyche, though." During the course of the show, this reporter saw a fair number of people take to the microphone and perform enthusiastically.

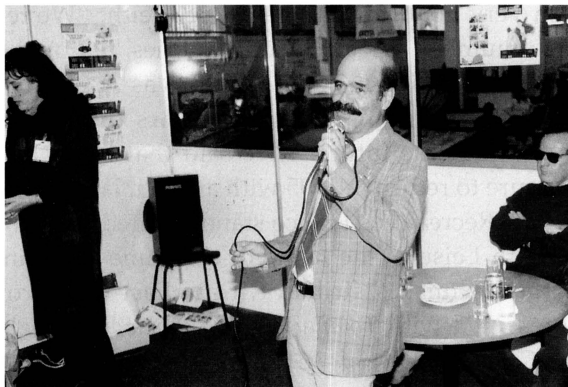
Visitors to the Gabima booth also got a bit of surprise: a virtual reality product. The machine is not from any one of the major manufacturers, however. It was designed by Claudio Filho, president of small Brazilian company called Playcom. "This is something I basically just made in my garage," laughed Mr. Filho. "I remember seeing a TV program on virtual reality a while back and I said to myself 'I can do that!' I bought a head-mounted display and proceeded to manufacture a machine that could turn 2D games into 3D games." The machine uses conventional home video cartridges, and Nintendo's *Star Fox* was the game being shown. "There are a number of ways to control the action," Mr. Filho explained. "There are three kinds of controls: hand controls, floor pedals, and the head mounted display." The unit also offers stereo sound.

Unlike VR pieces seen at other trade shows, Mr. Filho's contraption operates on a timer, giving the player 5 minutes before it automatically shuts off. "I designed this game for the coin-op market with the idea of making it as inexpensive as possible," he said. "I don't really have any sales plans at the moment, but if enough people are interested in it, I suppose I could market it."



Virtual reality was seen at the Gabima booth.

Karaoke has just recently arrived in Brazil. Here, one of the interpreters takes a turn behind the microphone.



A growing show with some problems

In conclusion, the second annual SALEX show proved that the Brazilian market is on the move. "Given time, this market could be every bit as large as the American market," said one of the organizers. Most of the people in the video game sector were quite pleased with the show and reported strong interest from not only Brazilian operators, but also those from nearby Chile and Argentina. According to the organizers, 2,000 people had come through the doors by the end of the first day, which included invited members of the public. This is up more than 30% over last year, proof that the market is growing stronger.

This is not to say that the show, especially the organization of the show, was not without some serious problems. World's Fair Ltd., the main organizers, put forth a heroic effort to turn the show into a world-class exhibition, but there are some noticeable problems that must be resolved before SALEX measures up to the international standards set by the ATEL, ACME, AMOA, or IAAPA shows. The first is the Brazilian penchant for doing everything late. On the second day of the show, some booths were still being constructed and visitors had to beware of workmen carrying paint and ladders through the hall. The show, slated to start at 11:00 a.m., didn't really get going until around 3:00 in the afternoon. While this suits many in Brazil just fine, those international travelers on a tight schedule were often frustrated in their efforts to hold meetings on time.

The exhibition hall itself had many problems, not the least of which was the fact that there was too much open space. About 15% of the first hall and 10% of the second were left empty. It appeared that many exhibitors also decided at the last minute not to attend, and several booth shells were set up but had nobody in them. There was also the temperature in



Eagle Corp. had a mid-sized booth towards the back of Hall A.

the hall. Although winters in São Paulo are relatively mild, it was cold in the convention center, especially in the morning. In addition, there were also reported problems with custodian services. One exhibitor complained that although they had prepaid for such services, people were coming up to their booth and demanding cash for vacuuming services, dubious "security," and the like.

Then there was the problem of "advertising" and competition. Capcom had strung banners advertising its new game *Darkstalkers* throughout both halls. SNK's Marty Kitazawa was livid that the Brazilian organizers had allowed the company to do so, and said as much. SNK argued, and World's Fair agreed, that such methods are "not professional." It is clear that some basic agreements about hall design and layout still have to be worked out between the British and Brazilian organizers.

There were also problems with the AAMA and their attendance, or lack of it. "The AAMA did absolutely nothing whatsoever to support this show," scoffed Randy Fromm, one of the Americans who came down to give a series of seminars. Several AAMA members scheduled to give presentations failed to show, ostensibly because of visa problems. But the apparent lack of enthusiasm is puzzling, as the organization had previously announced their support and cooperation. In the end, only Ron Carrara of Lazer-Tron and Joe Dillon of Williams Bally/Midway came as official representatives of the organization. In the front of the hall, a large booth with the AAMA logo was erected, but left empty. All concerned hoped that the AAMA will be back next year with more bodily support.

Despite the organizational problems, the apparent success of the business side of things meant that most went away happy and that all would be back next year. As the Brazilian market continues to develop and expand, more of those in the international industry can be expected to attend what has the potential to become one of the international coin-op industry's most important trade shows. ■

At the Williams booth (below).



Namco's Ridge Racer 2

PCC and Today's Communications Technology

In the next two months we will examine the plethora of technology presented at the Personal Communications and Computing Show (PCC), held this past June 23-25 alongside the Summer Consumer Electronics Show (SCES) in Chicago, Illinois. The PCC brought together about 50 top companies in the mobile, wireless, and portable communications and computing fields. With so many different products and services on display, JAM forged into the PCC and uncovered an eye-opening variety of technologies.

by Gary S. Brown

The second annual PCC Show in Chicago was held at the same convention center as the SCES, but attracted a noticeably smaller audience. Both were held at the McCormick Place Convention Center - the PCC company booths were mixed in with the SCES exhibitors - although most of the PCC Seminars were held below the mall level in McCormick East, separate from the main attractions of SCES. The PCC show brought together various technologies and products that make up the explosive growth personal communications field.

To understand the importance of today's technology, all one has to do is just look around. Businessmen and women are receiving messages on their pocket paging devices, making phone calls via cellular phone networks, using laptop computers on airplanes, and employing pen-based computers to store information. These devices are beginning to find increasing uses and applications. In the future, we may find ourselves flipping on our wireless sunglasses to view the final minutes of a baseball game, calling our friends on a cellular-based video game network to partake in a multi-player challenge, or perhaps placing mobile 3-D phone calls from virtual reality headsets installed in cars. All of these activities utilize a variety of special devices and networks to relay information electronically.

The products and services on display at the PCC Show mostly fell into the following categories: wireless paging devices (also known as "pagers"), Personal Data Assistants (PDAs), cellular phone products and services, portable and laptop computers, wireless electronic mail services, and PCMCIA cards. Beginning with the simplest of the mobile devices, pagers, we will look at the individual technologies, how they work, what products are available now, and how the rapidly changing world of mobile and wireless products might meld into the amusement world in the future.

In his keynote speech at the PCC Show, Randall Battat, Vice President and General Manager of Motorola Inc.'s Wireless Data Group, spoke about three important elements of wireless communications: data networks, devices, and their various platforms (standards). The first area we will examine, pagers, are simple to understand because they use one-way communication. Also known as "beepers" in the U.S. or *poketto beru* in Japan, paging devices are used as receivers for alphanumeric messages. According to a recent Electronic Industries Association publication, there are over 19 million pagers in use in the U.S. alone, and this number is predicted to exceed 33 million by 1997. The EIA estimates that sales of pagers in the U.S. in 1994 will reach \$234 million.

Some pagers only receive numerical input; by calling a pager's phone number a numerical message can be left. More advanced pagers, though, accept alphanumeric messages; by calling an operator, a message can be placed. Pagers usually require a one-time "activation fee" and, in the U.S., cost around \$10 per month. Companies such as Motorola, NexTel, and Ameritech displayed pagers and paging services at the PCC.

Recently, computer software has been developed to allow people to send messages by computer to pagers. Ameritech, based in Illinois, offers messaging software designed by companies such as Evtex, Matrix, BPSI, and Fourth Wave, that allows computer-to-pager communication.

With so much paging technology, confusion stems from not knowing who is making what. Companies such as Ameritech and SkyTel offer what they call "solutions." These are packages of devices, software and services, partially designed and manufactured elsewhere, that are clumped together, offering a solution to customers' business needs. The Ameritech and Skytel pagers displayed look alike because they are. Motorola manufactures the devices for them.

Motorola, Inc., whose corporate center and Cellular Subscriber Group are both located in Illinois, has been a communications systems and services provider since the 1930s, when it commercialized car radios. Motorola clearly dominated this year's PCC with a large, entertaining booth, a full spectrum of products on display at other booths as well, and its own vice president Randall Battat giving the keynote speech. In the Personal Data Assistant (PDA) area, they earned one of EIA's "Innovations 94" awards for a product called the Envoy.

The PDA devices encompass the functions of handheld data organizers, but also include a number of other advanced communications features. Motorola's Envoy comes with electronic mail, fax, spread sheet, calculator, and scheduling capabilities. Priced at \$1,600, the Envoy makes two-way communications possible by latching onto a wireless packet radio network. Mr. Battat, in his keynote speech, gave a convincing demonstration of the Envoy. He sent a wireless electronic message to himself and impressed many in the audience. Other PDAs, such as Apple Computer's Newton Message Pad, or Casio's Z-7000, were not on display. Although most PDAs provide fax capability, only the Envoy offers all forms of wireless communication.

Basically, packet radio networks make wireless communication possible by moving small 1000-character chunks of data through radio frequencies. The Envoy uses the network service supplied by ARDIS, originally begun by IBM and Motorola, one of the two main players in packet radio networks. (The other is Ram Mobile Data.) Though the ARDIS network can transmit information at 4800 bits per second (about 600 characters per second), all users have to share the airwaves. It covers 300 of the largest US metropolitan areas, according to Bruce Martin, Vice President of ARDIS' Mobile Office Department.

The 1.7-pound Envoy is not the only device, however, to take advantage of packet radio. A lighter device, called the Motorola InfoTAC, connects to laptop or palm-top computers for expanded mobility. The InfoTAC connects to ARDIS' network, sending and receiving electronic messages via radio in the manner of the Envoy. Motorola's PCC showcase included the InfoTAC attached to an HP palm-top computer, which sells for around \$700 with 2 Megabytes of memory. The InfoTAC, priced at around \$500, allows portable PC users to be hooked in as well. Packet radio networks allow a continuous connection without using a lot of battery power. Unfortunately the cost of radio network usage ranges between \$70 and \$90 per month, according to the article "Going Wireless" in *Pen Computing* magazine's August, 1994 issue. Packet radio service also charges



for the amount of data transferred. This means that it could be financially draining to receive long messages.

Mr. Battat next described technologies and products that will bring success to the personal wireless industry: network operators, gateways, content packagers, application providers, and wireless device application providers. However, it is not the technologies that bring success, but rather those companies that offer the right services and content. We have discussed pagers that millions of Americans are already using, and we have described the new PDA devices that will allow business men and women to perform more powerful computing on-the-road via packet radio networks.

Next month we will tackle a diverse area of wireless communications: analog and digital cellular phones. We will examine Motorola's role as a global giant, and look at new products bringing cellular phone technology and computers together to provide new and interesting applications. ■



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SECOND INWARD MISSION

August 30 – September 1
Cophorne Tara Hotel
London, England



By Carl Freire

Every year, Great Britain's Department of Trade and Industry (DTI) holds a series of Inward Missions in support of various British industries. With their purpose being the promotion of local manufacturers, these sessions bring together journalists and others working in the relevant industry to meet representatives of companies from the U.K.

Last year, the DTI, in conjunction with Amusement Trades Exhibitions Ltd., organizers of Britain's ATEI trade show, held their first Inward Mission for the coin-op amusement industry. Given its success, ATE Ltd., through the auspices of the DTI, held a second Inward Mission this past August 30th to September 1st, once again opening the door on the British industry to the world, and introducing the organization's trade show.

Great Britain's Amusement Trades Exhibitions Ltd. and the Department of Trade and Industry were once again the sponsors of an Inward Mission — a gathering of trade journalists from around the world offering them the opportunity to meet with representatives of the country's major exporting companies. The sessions took place from August 30th to September 1st at the Copthorne Tara Hotel on the west side of London in relatively close proximity to the Earls' Court complex, the site of the ATEI trade exhibition held every January.

The purpose of the Inward Mission is not exclusively dedicated to networking between journalist and members of the U.K. industry, although that is one of its primary functions. To quote Charles Henry, Chairman of the ATEI, "Our purposes [in holding these sessions] are fourfold. Firstly, it is to provide in-depth information on the major British exporters of amusement equipment. Secondly, to provide an insight to the current state of play in the industry. Thirdly, to offer the information necessary to prepare informed preview coverage of January's exhibition [the ATEI show]. And finally, to provide a forum for an exchange of opinions which is so vital to furthering international trade."

Towards these ends, the Inward Mission included a dinner and reception to offer a more relaxed setting in which to meet one's colleagues and counterparts in the ATEI, and a series of interviews with representatives from twenty British companies. Rounding out the itinerary was a visit to the House of Commons to hear speeches from a representative of the DTI and two members of Parliament who have given support to the ATEI and BACTA, the trade association for the British amusement machine industry, and a short tour of the complex.

Looking forward to ATEI 1995.

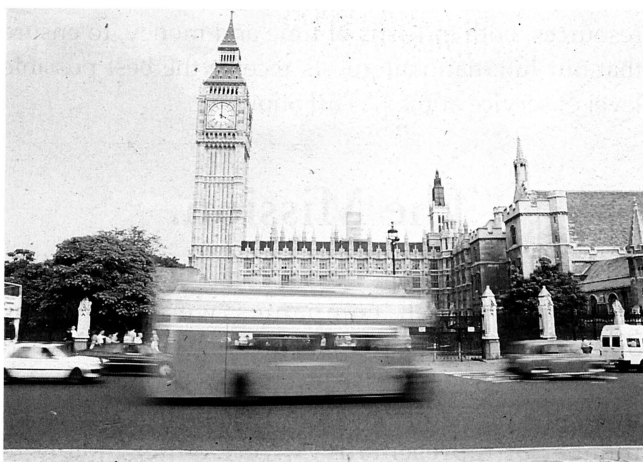
Preparing for the annual trade exposition is a major item on the Inward Mission agenda. Over the past half decade or so, the show has blossomed into an important stop on the international exhibition circuit. This is for a variety of reasons. Obviously, the efforts of the ATEI staff have played a major role in this development, although they are, of course, not the sole factor. Relevant to the concerns of this publication, the fact that most of the major players in the Japanese industry have selected Britain to be the site of their European sales and manufacturing offices demonstrates one facet of its continued importance on the international scene. As a consequence, representatives from Japanese manufacturers —



Charles Henry of the ATEI speaks to the gathered participants.

amongst others — have increased their presence at the show, viewing it as an excellent opportunity to sell to the European market.

One factor that at first appeared to be a negative one was the congruence of show dates between this expo and the IMA show held in Frankfurt. This year, the shows overlapped by two days, with the ATEI running from January 25-27 and IMA from the 26th to the 29th. In the event, although nobody was particularly happy with the arrangement — particularly those exhibitors who had booths at both shows — the scheduling of the two so close together meant that people who came from great distances could rather economically get a full dose of "Europe" in the space of a few days. Quite a number of people shuttled over to Frankfurt after two or three days in the U.K. As to the whys and wherefores regarding the overlap, the ATEI's organizers did announce in 1993 their show dates for the next five years; Earls' Court has a tight schedule and the long contract was a necessity. For their part, Blenheim, the organizers of the IMA, have also cited a difficult schedule at the Frankfurt convention center, and the two events will again overlap in 1995 — the ATEI running from January 24th to the 26th and IMA from the 25th to the 28th.



The Houses of Parliament.



Speeches were given by Ray Mingay of the Dept. of Trade & Industry (above) and Sir John Gorst (right), a Conservative MP who has been involved with amusement industry-related issues.

It is clear to anyone who attends both shows that the audiences are significantly different, particularly on the international end of the spectrum. Both attract visitors from outside their respective countries. However, the international visitors to the IMA show come primarily from the developing amusement industries in Eastern Europe, people who find a drive or train trip to Frankfurt to be more reasonable than a flight to London. The ATEI, meanwhile, attracts a broader realm of visitors, ranging from the countries of Western Europe, to the Americas, to East Asia and, of course, Japan. The show does draw guests from Eastern Europe as well, but their presence is not nearly as pronounced as it is at the Frankfurt gathering, or at least not yet.

With regards to the 1995 event, ATE plans to increase the facilities available to international visitors. The size of the lounge for such attendees will be increased for starters, and the services of interpreters will be provided free of charge. And admission to the show is also free of charge. In addition, the ATE will once again provide a list of hotels with special convention rates, and is offering to help with travel itineraries. Said Exhibition Manager Peter Rusbridge in a press release, "We are investing resources, both in terms of time and money, to ensure that our international guests receive the best possible level of service at the [ATEI] Show."

The Mission.

Twenty British companies were given the opportunity to participate in this year's Inward Mission. A 48-hour strike by employees of British Rail threw the plans of some into chaos, however, and a number of representatives were either unable to attend or found themselves delayed in the ensuing transportation snafu.



Be that as it may, representatives from 16 companies did make the journey to introduce themselves. Following herewith is a brief profile of each of the firms represented in the order in which they were interviewed for JAM.

***Virtuality Entertainment Ltd.** Although there are quibbles in the VR field about the software this company uses, the fact remains that Virtuality was the first to get head-mounted display-based virtual reality systems out of the labs and into amusement arcades (and elsewhere) in any great numbers. The company this year released their newest line, called the Series 2000, and is focusing their efforts on software for that equipment. Marketing Manager Helen Horner said Virtuality is planning to exhibit two new titles at next year's ATEI, one each for the two systems available. In the meantime, they are putting their energies into helping their customers to promote the Virtuality equipment in use at those operators' facilities. As for the status of the agreement signed by the company with Sega Enterprises, Ms. Horner said that Virtuality has already in fact delivered a software package to that firm, and is awaiting their feedback.

***J.P.M. (Automatic Machines) Ltd.** A big feature of the British amusement industry is the small-scale gambling machine. Referred to as AWP (amusement with prize) or fruit machines, these games are for the most part low payout versions of one-armed bandits. The payout amounts have been set by the government at £3 (\$4.65 at £1 = \$1.55) in cash or £6 worth of tokens. Understandably, a number of British manufacturers focus their energies on this product, and J.P.M. is one. In addition to the business they do in the U.K., J.P.M. also exports around Europe, with Greece moving to the head of their list. They have also sent some equipment as far as Japan. Rosemary Francis, J.P.M.'s European Marketing Manager, explained that the company is also interested in a possible expansion of its product line. They are planning to debut a touch-screen SWP machine based

on the game *Monopoly* at the ATEI show. SWP, incidentally, stands for skill-with-prize; in these redemption-like games, the player takes an active role in affecting the outcome.

***Brent Leisure Ltd.** Formerly a part of the Brent-Walker group, this company is now a subsidiary of Namco. Brent serves as the manufacturing arm for Namco in Europe, and is its exclusive distributor in the U.K. Although its primary focus is on Namco products, it distributes and manufactures equipment for other companies as well. At the time of writing, Sales Director Mick Blanche was looking forward to the imminent British debut of Namco's *Ridge Racer 2* two-seater driving simulation game. In related Namco news, he also said that work was getting under way on that company's planned central London amusement location. As for Brent itself, the company reports that staff size increased by another twenty over the past year, citing a significant upswing in business as the cause.

***Electrocoin Automatics Ltd.** Electrocoin is another one of Britain's major coin-op distributors. The roster of companies whose equipment this firm handles includes Capcom, Data East, Konami, Strata, and Taito, amongst many others. In addition to its distribution activities, Electrocoin also manufactures equipment, primarily AWP machines. In the realm of exports, Sales Manager Gerry Bowyer said that sales of AWP machines were on the rise in Eastern Europe, while interest in video games and the like is increasing in the Middle East, especially in Israel.

***Bell-Fruit Manufacturing Co., Ltd.** This company started out as a manufacturer of AWP machines, as may be inferred from the name. The current managers purchased the company five years ago, and, according to Sales and Marketing Director Paul Johnston, have sought to take the manufacturing know-how that had accumulated within the company and start applying it to different areas. The result has been video games and video-based AWP machines. One of Bell-Fruit's sister companies, called Mirage, is a computer software developer, and they have been working on Bell-Fruit's newest video game. Called *Rise of the Robots*, the company planned to have the completed version on display at the AMOA Expo in San Antonio.

***Whittaker Brothers Group** Whittaker Brothers is, according to the company's press kit, the oldest amusement machine manufacturer in continuous production in the U.K., having been founded in 1946. The Group consists of three companies whose portfolios run the gamut from kiddie rides to AWP's. Sales Director John Whittaker said that Whittaker equipment has been sold to customers in forty countries around the world, including Japan. Their products will be on display at the Coastal Amusements booth at the upcoming IAAPA show.



Scenes from the 1994 ATEI show.



***Project Coin Machines Ltd.** Project Coin is a slot machine manufacturer that does approximately 25% of its business overseas, primarily around Europe. Paul Terroni, Sales & Marketing Director, explained that their basic approach has been to find partners in each country who can help develop products that meet the needs of the particular market. He said they are interested in expanding their business to the Americas and East Asia, but this again will be dependent on finding the proper contacts on the ground. In addition, they have also converted a slot machine product in the past for redemption use, a path Mr. Terroni said they would not be adverse to following again in the future.

***Elton Amusement Products** Elton is a manufacturer of redemption and novelty amusements whose products have found their way to markets around the world. The company's biggest export market at the moment is Asia. Sales & Marketing Manager Tan Choudhry said that parks and locations in Malaysia, Hong Kong, Singapore, Taiwan, and Japan have been Elton customers. In Japan's case, Elton has worked through a trading company, placing their products with a number of amusement parks around the country. This manufacturer will also have their products on display at the upcoming IAAPA, as well as, of course, the ATEI.



Lord Allenby of Abbeydale, a House of Lords MP and honorary BACTA member (above) and ATE Company Secretary Alan Willis (below) also spoke.



***Ace Coin Equipment Ltd.** A slot machine manufacturer, Ace includes exports around Europe on its roster of business activities. The company, like Project, is also exploring the possibilities of adapting some of its slot machine products such as *Super Bank* and *Bond Street* to the redemption format. Eastern Europe and Scandinavia have been Ace's major export markets, according to Sales & Marketing Director Ron Bastin, and the company is currently contemplating the possibilities of Latin America.

***Deith Leisure Ltd.** Deith is, according to their press packet, "considered to be Europe's largest manufacturer and distributor of all kinds of amusement machines." The company is a member of the Sega Group, and is the exclusive distributor for that company's products in the U.K., as well as its manufacturer for Europe. Deith also serves as the distributor for a number of other manufacturers in various markets around Europe; these include Data East, Atari, Williams, and Wurlitzer on the non-gaming amusement side, and a number of U.K. AWP manufacturers on the casino equipment and fruit

machine side. They have also sought out and helped to develop products on their own, with the latest being 9-pin and 10-pin coin-op bowling lanes — the *KegelBahn* and *BowlEasy* products respectively.

***J.M. Kiddie Rides** As the name implies, this company is a manufacturer of kiddie rides, primarily for amusement parks. A small firm run by the husband and wife team of John and Sally Mirgaux, most of their business to date has been in the U.K., although they have done some projects for parks in France and Australia. They are interested in exploring further business overseas, but given their "lean and mean" approach, they are content to take it slow for the time being.

***Harry Levy Amusement Contractor Ltd.** Harry Levy, founded by the man of the same name, began as an operating company but quickly branched out into manufacturing. They have distributors in the U.S., Europe, and East Asia, exporting some 60% to 70% of their products. According to company representative Ray Britton, they are also involved in the redemption business, serving as the European distributor for Deltronic ticket dispensers. Their central product line is pusher machines, which can be adapted for token-only and redemption use as needed.

***R.G. Mitchell Ltd.** R.G. Mitchell is primarily an operator. They got into manufacturing, according to Business Development Manager Fred Deer, because they found they needed products specifically suited to their operations. The company is a street operator, with approximately 7,000 units out in supermarket and shopping center locations around Britain. They have also been active in exports, "almost by accident" according to Mr. Deer. R.G. Mitchell products have been placed around Southeast Asia, and Coastal Amusements in the U.S. has done the same for that market. This company will also be at the IAAPA show.

***Tornado International** Tornado is perhaps best-known overseas as a manufacturer of water gun-based shooting galleries, closely followed by their work with remote-control cars and boats. Jim Jackson, Sales Manager, explained that approximately 80% of their factory output goes overseas. Their shooting gallery product, *Aqua Blasta*, has been placed numerous locations around Asia, for example, while the company itself takes booths out at major shows such as the ATEI and IAAPA. Their next project is to increase exports of their remote control product line.

***Pan Amusements** This company has been manufacturing electronic shooting galleries for the last fourteen years, according to co-founder Judith Whittaker. Their premium product is the *Hillbilly Moonshine* gallery. There are two other standardized galleries, but Pan Amusements will also create ones with specific themes by request, such as the gallery based on the popular French comic book *Asterix*. Ms.

Whittaker estimates that 95% of their product goes overseas, and they are planning to establish a subsidiary in the U.S. to enhance their presence in that market.

***Maygay Machines Ltd.** This AWP machine manufacturer sees most of its products sold in the U.K., although a distribution arrangement with Deith Leisure has resulted in equipment finding its way to locations around Europe. Export Development Executive John Malin explained that the company is hoping to do more overseas business, citing the relatively "static" nature of the British AWP market. So far, Holland and the Czech Republic have been at the top of the customer list, but Mr. Malin said Maygay is not adverse to adapting games for token or redemption use in markets such as the U.S. and Japan. One game has in fact already been developed for redemption play (*Hole In One*), and Maygay plans to market it aggressively.

Matching names with faces.

"A textbook example of cooperation between industry and government" is the description that Mr. Henry used in talking about the Second Inward Mission. One would be hard-pressed to argue with that statement. Journalists often find themselves getting or hearing the names of many people without really knowing who they are or what their company does. The Inward Mission projects run by the British government offer the opportunity to make the connection and to learn more about a particular industry than might otherwise be the case. That journalist's readers likewise benefit from the knowledge the writer has thus gained, in that that person's reports are also better informed. Hopefully,

trade associations in other countries will take a page from the DTI and ATEI handbooks and explore the possibilities of joint government-industry promotional activities in a similar vein.

Meeting representatives from the U.K.'s industry also offers one the chance to summarize, if a bit broadly, about the current state of affairs. The coin-op field seems to be dragging itself out of the funk it has been in owing to the sluggish British economy, perhaps because many companies are looking beyond the shoreline to markets elsewhere. Eastern Europe is on the top of many a company's list as a region to look out for, and gaming machine manufacturers are already active in the region. The Middle East likewise holds promise, though religious and cultural considerations dictate that much thought and care be given to marketing in the area, particularly with reference to gaming equipment. As for the U.K. market, the consensus seems to be that video games are entering the down part of the cycle; larger cockpit-style pieces, however, are actually on the upswing, attributed in part to their uniqueness and visual appeal. Finally, the ATEI show is, of course, on the list of all the companies that participated in the Mission as their premier opportunity to present their products and companies. Those who are interested in any of these firms, as well as both the U.K. and European markets, would do well to consider attending the show. ■

ATE Ltd. may be contacted by mail at: BACTA House; Regents Wharf; 6 All Saints Street; London N1 9RQ; ENGLAND. Tel: +44-71-713-0302; fax: +44-71-713-0446. Addresses and telephone numbers for companies participating in the Inward Mission may be obtained through BACTA at the above address or tel: +44-71-713-7144; fax: +44-71-713-0446.



Wakayama Marina Resort: A Resort for the 21st century

If you take the express train on the Hanwa line south out of Osaka's Tennoji station, you will soon find yourself in Wakayama Prefecture, a picturesque area far from the hustle and madness of the inner city. Popular as a weekend getaway spot for the residents of the Kansai area, there are a variety of recreational activities at your disposal here. On July 16th, there was one more reason to make Wakayama the retreat of choice as Matsushita Kosan Industries and Wakayama M.A.D. Travel joined together to construct Wakayama Marina City, the newest attraction the prefecture has to offer.

The mid-to-late 1980's marked a period of unprecedented prosperity in Japan. From the financial districts of Tokyo to the back streets of Fukuoka, the nation rode a boom fueled by run of inflated stock and real estate prices. The "bubble economy" it was called for its rapid expansion. Then, in late 1989, it all came to an abrupt end. Within a matter of weeks, prices on the Nikkei index fell to a fraction of their record high and even today, many financial dailies compare current stock prices with those of the peak prices. Things have since come back down to Earth and people are turning away from the materialism that marked much of the last decade. Then, Matsushita Kosan, a member of the large Matsushita Group, saw an opportunity to create a resort which would get back to basics.

Wakayama Marina City opened to the public on July 16th, on the grounds of and in conjunction with the "Japan Expo Wellness Wakayama Resort," a

special event which ran through September 25th. An estimated one and a half million people came to the Marina City location through press time. Although the turnout has been healthy and organizers of the event, many were wondering if attendance levels could be maintained after the summer vacation season.

Wakayama prefecture has been battling the effects of a sluggish economy just like the rest of the nation. Finally, it looks like this region of the nation is going to receive a much-needed economic boost. Last month, the New Kansai International Airport was opened just a few miles north of here, and Wakayama Marina City is looking to the new facility to provide a constant customer base for the resort.

Like the new airport, the 65ha Wakayama Marina City was constructed on a man-made island, connected to the mainland by a two short bridges, one at the northern end of the island and one in the

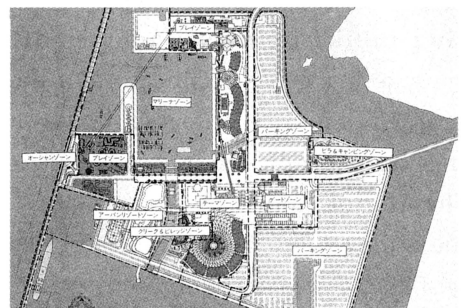


middle. The resort is divided into ten zones, nine of which are for the enjoyment of the customers: the Play Zone (2), the Ocean Zone, Marina Zone, the Urban Resort Zone, the Theme Zone, the Creek and Bridge Zone, the Gate Zone, the Camping Zone. Even the two parking lots for the resort have received their own title; the aptly-named Parking Zone.

The Urban Resort Zone: By far the most variegated area of the resort, the Urban Resort Zone occupies 18,400m² on the park's southwestern edge. The U.S.-based entertainment company, MCA,

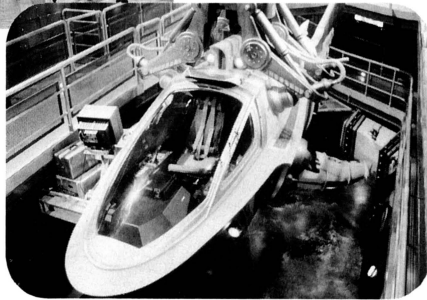
owners of Universal Studios, are operating some amusements here, and there is a little bit of Europe in Japan, with an old Spanish castle, an Italian port and a French town. The Urban Resort area also is home to a rich variety of restaurants and stores. In contrast with the old European feel of the zone is the fact that this is where many high-tech and modern attractions in the park are installed. The most obvious attraction here is the High Dive, which is said to be Japan's largest water ride, located adjacent to the Spanish castle.

Other facilities in the Urban Resort Zone include





Wakayama Marina City is a resort with many moods.



the Viking Adventure, the MCA-operated venture. Japan's first stunt hall. Moving on, we find a VR location with 12 Virtuality 2000-SU units installed running original software developed by Matsushita Kosan. Collectively called the Interactive Zone, it would be accurate to describe this area as a zone within zone. Within and surrounding the interactive zone are other attractions, such as Monte Carlo, an 830 m² coin-op game arcade run by Sega; Lazer Tech, a live laser shooting game where the player become the action; Sea Ferry, an interactive motion theater centering on a maritime theme; and the International Theatre, actually a vast hall, where international conferences, symposiums and concerts are scheduled to be held. Finally, the Urban Resort Zone boasts its own Fisherman's Wharf. Although rather unlike its more famous San Francisco namesake insofar as architecture or atmosphere is concerned, this large attraction houses a number of stores where people can buy souvenirs of the area.

The Marina Zone: In terms of area, the Marina Zone is the largest area in the resort, covering more than 14 ha of area, most of it over water. The resort houses the nation's largest marina, with slip space for over 1,100 boats. On land, there are several restaurants and other entertainment activities to choose. Plans are on the board for the marina to be the home of a yachting license school in the near future.

The Play Zone: The Play Zone is actually two zones on opposite ends of the islands separated by the marina. Guests can go from the northern Play

Zone to the southern end by a means of a cable skycar which spans the marina to connect the two. Located near the ocean, this area offers more light-hearted diversions. Here, the resort takes on the feel of a large amusement park, complete with a working merry-go-round.

The Theme Zone: Over 20 privately and publicly sponsored pavilions and other exhibitions occupy this thin sliver of land covering the center of the complex. The theme, "A 21st century resort experience," is played out in a myriad of theaters and motion simulators in many of the

presentations.

The Creek and Village Zone: The southern portion of the park is divided by a small artificial river. This zone lies on the banks of this waterway.

The Ocean Zone: The western end of the resort faces Osaka Bay, and running the length of the island from north to south is the appropriately named Ocean Zone.

The Gate Zone: Even the gates to the resort have a bit of flair about them.

The Camping Zone: Set up with 30 trailers, four tents, two log cabins, six dome tents, a restaurant and barbeque area, this area is perfect for those who want to rough it while still being in reach of the comforts of home. (What else can you do if you burn the chicken on the barbeque?)

As shown above, Wakayama Marina City is a new breed of Japanese resort, one that appeals to just about everyone, not just the upper class. Marina City is by no means completed, even though it is open to the public. In addition to the yachting school in the works for the Marine Zone, there are also plans on the drawing board to set up a couple of hotels, one with 200 rooms, the other with 600, and a 1,500 unit condominium complex in the vicinity. Many people in the Kansai area are looking to Wakayama Marina City to be a model for resorts to come through the 21st century. Whether it succeeds or not remains to be seen at this early date, but, if marketed properly, it could very well turn out to be one of the most successful resorts in the area. ■

Sega Chairman Hayao Nakayama Honored By Government and Industry

This past July 21st, Sega president and JAMMA chairman Hayao Nakayama was honored at a special reception at Tokyo's Hotel Okura for receiving the Blue Ribbon award from the Japanese government this past spring. Guests included JAMMA Honorary Chairman Masaya Nakamura, JAMMA vice-chairmen Akira Kakihara and Tetsuo Fukuda,, respectively. Also in attendance were representatives from a number of other Japanese trade organizations such as JAPEA, AOU, and NSA. We at JAM offer our congratulations as well to Mr. Nakayama for the recognition the government has bestowed upon him.



*Sega President and JAMMA Chairman
Hayao Nakayama*



*JAMMA Vice Chairman
Akira Kakihara*



*Shizuka Komei, the Transport
Minister, stopped by the party to
offer his congratulations.*



*Representatives from JAPEA, AOU, the NSA were on hand.
JAPEA's Mr. Saburo Yamada (center) presented congratulations*

SERVING THE
AMUSEMENT AND
KARAOKE INDUSTRY

JAPAN AMUSEMENT MONTHLY

The past decade has witnessed the emergence of the Japan as a major economic power. From cars and Walkmans to semiconductors and finance, Japanese companies lead the way and have revolutionized the way the world does business. Yet, for many, Japan remains a mysterious country, and the amount of information that flows from Japan is not proportional to the country's economic strength and importance.

In response to the growing need for more detailed information on what Japanese companies are doing, both in Japan and abroad, Coin Journal Co. Ltd., Japan's leading amusement trade publisher, established the all-English Japan Amusement Monthly in September of 1991. Since that time, the response has been tremendous, and the magazine has grown beyond expectations.

JAM reaches a world-wide audience, so there is no better place to advertise your goods or service. For more information, contact our Editorial offices at +81-6-354-9891 or FAX us at +81-6-354-9898.

*Yours Sincerely,
Coin Journal Co., Ltd.*

VIRTUA COP

Sega



"It was a dark and stormy night. The precinct captain had me on patrol. We were trying to find these guys on the north side of town and it wasn't easy. We had to be really careful because we weren't following a boy scout troop here. My partner, Smarty, was the first to see them as they ran into the old warehouse on Admiral Blvd. We pursued. We're cops ... that's what we do. These guys had already wasted some of our best men, so I remembered what the captain told me: 'Shoot to kill.'"

What happens next, though, is up to you. In a nut, that's a large part of the scenario behind Sega's newest **polygon-based game, Virtua Cop**. True to Sega's past *Virtua*-series games, *Virtua Racing* and *Virtua Fighter*, which made new strides in realism of those game genres, *Virtua Cop* takes shooting games to a new level.

In most shooting games, especially in the jurisdiction of law-enforcement, the targets (i.e. bad guys, accomplices, fellow cops, innocent bystanders, etc.) just popped up on the screen and simply disappeared in a poof of pixels when killed. *Virtua Cop* has put an end to this warm and fuzzy nonsense by injecting a little more reality just where it's needed. For example, targets, when shot, fall over dead, like they

would in real life, as opposed to just graphically disintegrating. There are also obstacles that can get in the way of your aim, such as lightposts.

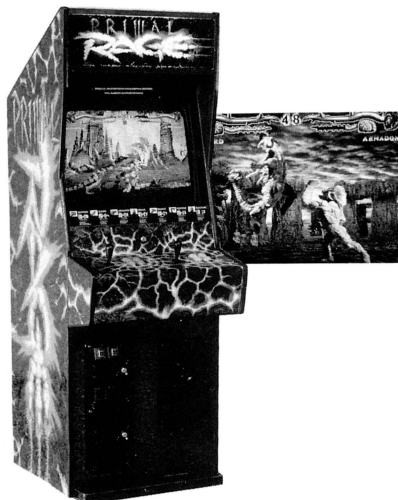
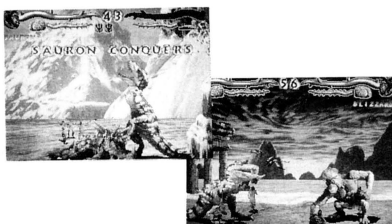
Game play itself is similar to more recent shooting games, most particularly Konami's *Lethal Enforcers*. Again, you are handed a six-shot standard-issue revolver which you must use against crooks and other bad guys with heavier artillery. After using all your rounds, you instantly reload simply by pointing the gun off the screen and pulling the trigger. (If only it were that easy in real life.)

Virtua Cop is driven by Sega's Model 2 3D-CG board which pushes out 300,000 texture-mapped polygons per second, the same as their other *Virtua*-series games. To get your hands on the hottest law-enforcement tool since Kevlar, call Sega at +81-3-5736-7721 (Japan/Asia), +44-(0)81-336-2256 (UK and Europe), and +1-415-802-3100 (USA and North America). And tell them you saw it in JAM!



PRIMAL RAGE

Time Warner Interactive



The world was young, and ferocious beasts of the day battled each other incessantly for control of the new domain. Those who won enjoyed the fruits of victory, establishing their reign and dominance of all they could survey. Those who lost, on the other hand, became dinner for the victors.

Any questions? So, you get the basic gist behind Time Warner Interactive's new **Primal Rage**, a game which takes place, well, uh, a long time ago. Maybe.

Let me clarify . . . what you have here is a head-to-head fighting game. What has happened here is that we are looking at the dawn of a new world. A land unspoiled, a land pristine, a land to fight for. Our whole new world here is called "Urth" (Get it?? Earth. Urth.) and it is populated mainly by fantastical creatures that stepped right out the pages of mythology and into a CPU. These fantastical creatures are the ones bent on global domination. The player has a choice of several fantastical creatures, including such nefarious types as a Tyrannosaurus Rex; "Blizzard" and "Chaos," two giant wild apes on a bad hair day; "Armaddon," an interesting mix of Triceratops, ankylosaurus and stegosaurus, and a Cobrasaur which

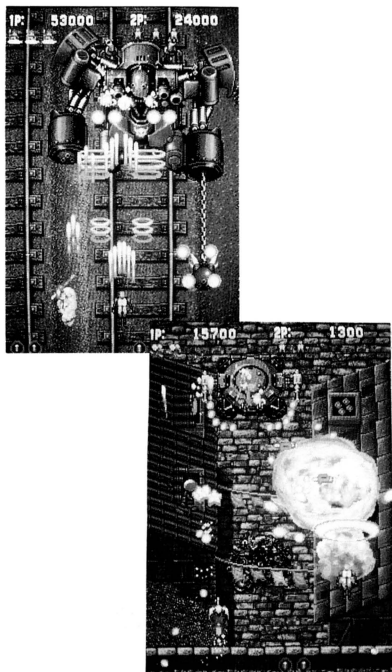
can only be described as "eerie."

Sounds a little like *Wild Kingdom* with gone amok? It is. Humans here are but a small part of the overall makeup of the game, dwarfed by the giant battling beasts, but that doesn't mean it's short on excitement. Each character has his own unique personality, moves and specialties. Also, the engineers at Time Warner Interactive have a number of hidden special items that can help give one player a decisive edge over another. These items, represented as icons on the screen appear only after a player has attained a certain level of play or performed certain moves in a certain sequence. (Sorry, players will have to find out where these are by themselves. It's no fair if the trade press helps.)

Overall, *Primal Rage* is, well, pretty primal and quite raging. The game comes in two styles: a 25" upright and a deluxe 33" showcase. To get a grip on some serious churning action, contact the zookeepers at Time Warner Interactive at +1-408-434-3700 or fax at +1-408-435-7470. And tell them you saw it in JAM!

GUNBIRD

Psikyo/Jaleco



Every so often, we at the JAM *What's Out Dept.* run across a game that we feel certain will make a unique contribution to the industry.

This month sees the release of **Gun Bird**, the result of a joint effort between Psikyo, a small Japanese software producer, and Jaleco. This horizontal-scrolling game is the 23rd production for Psikyo (pronounced close to *psycho*, but not quite).

The scenario is thus: an evil-force threatens our planet. Only you (the player) has the power to stop it. Players can choose from one of five characters: Ash, a 28-year-old German native; Yuan-Ning, a Chinese female who's very secretive about her age (we think a little over 29); Valnus, a six-month old Russian . . . robot; Tetsu, a 60-year-old man who hails from Japan; and finally, Marion, a 13-year-old British girl. (Look! No Americans!)

The crux is that all of these players can fly. Some, like Ash, need help in the form of a back-mounted jet pack. Others, such as the lithe Marion, simply ride the wind to take to the skies. At any rate, no matter how they do it, the player chooses the character he thinks will best help accomplish the mission. Of course, all characters have special aerobatic moves and specialties

needed to beat the bad guys; some have power, others speed.

The game has improved graphics and speed capability over some of Psikyo's previous releases, especially in regards to character movement and control.

All flyers are controlled by an 8-directional joystick and two buttons (called "A" and "B") for maximum maneuverability. Button "A" is for shooting and button "B" is for bombing. If the player holds down the "A" button for more than a couple seconds while attacking, the player can double his force. But, like all advantages, this one has its limits, and this special feature is only valid for four levels. After that, the player must rely more on strategy than force alone.

For more information, please contact Psikyo at +81-3-3708-4830 during regular Japanese business hours or fax anytime at +81-3-3708-4822. And tell them you saw it in JAM!



CHARLIE NINJA

Mitchell



Those of you who appreciate the martial arts will no doubt enjoy the latest release from Mitchell Corp. With their newest game, you can move stealthily through the night and quickly do your business with a character who resembles *Garfield* of comic-strip fame.

Whoa. Ninjas are supposed to sleek, slender figure capable of blending into the night. Welcome to ninjas with humor. In **Charlie Ninja**, your martial arts ability can be tested by a pudgy, comical character dressed in a black ancient Japanese feudal costume.

But with modern CPUs, anything can be done. *Charlie* is a fast-paced, 32-bit game. His main weapons are his sword and *shuriken* to knock out enemies. Each section of the five-stage game has a different theme and background, but the object remains the same: Knock out the boss of each stage before taking on the big boss who reigns over the last stage. It's a big task, but *Charlie* has a few other tricks up his sleeve to help along the way, such as his special *suiton no jitsu* move, which, in English, means that he can literally disappear into the background of a given scene to fool his enemies.

Stage one is set in a western theme, with cowboys and Indians (and ninjas, too) and other people and items

commonplace in the era. The boss for this stage is a large cowboy on a horse. Stage two deals with war and combat. Your opponents and obstacles here are tanks, soldiers, trucks, bazookas and all sorts of implements of destruction. Not surprisingly, the boss is your worst nightmare - a big, fat Army sergeant. Advancing to the third stage, you come to an American football game, controlled by a big, fat football player. The fourth stage takes the player to New York City at night, battling hordes of bad guys amongst the city's numerous warehouses and graffiti-smeared walls. New York's boss is a really bad dude - a large guy with a pierced ear and leather jacket. (No, in case you were wondering, it's not Rudolph Giuliani or Ed Koch.) Don't forget to pick up the power-up items scattered here and there along the way! The final stage is the most difficult and there, you have to deal a fatal blow to the boss of bosses. Good luck.

The two-player, simultaneous-action scrolling game is available from Mitchell Corp. For a new way of looking at the art of the Ninja, call Mitchell at +81-3-3220-2647 or fax at +81-3-3220-2607. And tell them you saw it in JAM!

STREET SLUM

Data East



By the time this issue is in print, the USA's Dream Team II will have walked off with the gold medal at the World Basketball Championships in Toronto, Canada. Not that the Americans like to stack the deck or anything, but let's be honest. Before the Dream Teams, the USA was getting thrashed at every major international competition they were at. It only seemed logical then, for the USA national team to offer the best of the NBA. But take a look the other way. What about the street game? The ol' 3-on-3. It's as American as New York or Los Angeles.

Or is it? Data East proposes that competition on an international level can extend to this level as well and to prove it, they present their newest sports game, **Street Hoop**, as it is known in Europe. The American name is a bit more curious, **Street Slum**.

Street ball is played in a different world than the slick realm of international competition. With 3-on-3, basketball is definitely a contact sport and here, teams from ten countries prove that they can whip up the action on the court with the best of the Yanks. To keep the pace of the game, *Street Hoop/Slum* has constant background rap music.

With the 8-directional joystick and

two buttons, it's easy to make that slam dunk you've always wanted to. A number of special basketball moves, including rebound dunks and alley-oops are possible as well. Since teamwork is an important part of winning at b-ball, players can pass, steal, and block shots just like they would in a real courtyard. The "A" button is for jumping, shooting and dunking; the "B" button performs steals, passes and blocks. The joystick controls player movement, of course, but the upper four positions are for offensive moves, the lower four for defensive.

All for hoops and hoops for all. For more information on how your arcade can have a street-centered dream league of its own, contact Data East's International Sales division at +81-3-5370-0718 during Japanese business hours or fax them at +81-3-3335-3741. And tell them you saw it in JAM!



GUNS N' ROSES

Data East Pinball



In 1987, a band literally roared out of the backwaters of the L.A. club scene and onto the world stage with no warning at all. This band, consisting of five intelligent, if temperamental, misfits, soon left an indelible mark on modern rock culture, selling more than 55 million albums. Their antics quickly became the stuff of legend, rumor and speculation. World-wide, from the Big Egg in Tokyo to Madison Square Garden in New York, the chant was heard loud and clear: **Guns N' Roses**.

Just so happens they also like pinball games.

Also just so happens that Data East has teamed up with the band to make the first game that truly captures the energy the band puts out. Lead guitarist Slash was involved in just about every aspect of development, from playfield design to promotion.

Right from the start, your customers will know this game's got an attitude. Customers insert their coin and are immediately greeted by lead vocalist W. Axl Rose: "Welcome to the Jungle, baby." Take the pistol grip, pull the trigger and shoot the first ball into the playfield.

Immediately scoring opportunities abound. Hit the "G" n' "R" ramps to spell out the band's name to begin a 50

million point countdown. Shoot the ball into Slash's Snake Pit with the Rose Plunger to multiply your points by a factor of 1, 2 or even 3.

To nail the multi-ball (which will lead to an immense amount of scoring chances), bring the band members up to the stage via the right vertical up-kicker. Once the entire band is up, the players get a multi-ball tour of "Paradise City." As if that weren't enough to keep anyone busy, magnets installed under the playfield will change the course of the balls, blowing out any chance of predicting the course of the ball.

And what would a *Guns N' Roses* game be without the music? Nine of the band's most well-known cuts are on the game's audio package, including an original track, "Ain't Goin' Down." There are also a number of amp-blowing, blistering guitar riffs that can be heard throughout game play.

Trash those Village People and New Kids On The Block albums and get with the program! Give the ballbangers at Data East a call for this one at +1-708-345-7700 and tell them you *heard* it in JAM!

THE FLINTSTONES

Williams



Quick! Name the hottest movie of the summer season. Hint: It's based on an animated television series from the 1960's. It's also the name of what promises to be a very hot pinball game from Williams.

That's right! It's **The Flintstones!** Yes, this summer's rockbuster movie and another 1960's sitcom has been converted to an amusement format, joining the ranks such entertainment hits as *Gilligan's Island*, *The Addams Family* and *Batman*.

Here, the modern stone-age family meets the latest technology of one of the amusement industry's most enduring formats. The playboard (playslate?? playrock??) is loaded with features, such as a fully-articulated Dicta-Bird, the forerunner of office equipment; a Bronto Crane; downtown Bedrock, complete with the city's cultural center (aka the Bowl-O-Rama) and a rotating Rock Slicer.

On a more 20th century (A.D.) note, *The Flintstones* features all new Smart Ramps that automatically change the pace and direction of play. Of course, there are also the standard pinball attractions: 2-ball Multiball Dino Frenzy, the antics of the Bedrock Water Buffalos. There are additional scoring opportunities in Fred's Choice, where

ramp values increase and Eat At Joe's, with its special "Mystery Mode."

And that's not all. *The Flintstones* features dot-matrix (rock-matrix?) animation that plays animation sequences from the film itself. (Thank goodness they left out the Terodactyl scene.) Major point opportunities arise when the player spells out "C-O-N-C-R-E-T-E," which will activate the main multi-ball (multi-pebble?) action that will challenge any player.

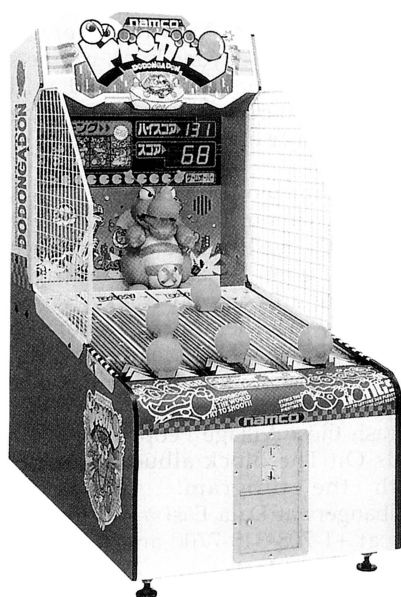
Of course, it wouldn't be complete without customized speech from the stars: John "I-was-born-for-this-role" Goodman, Rick Moranis, and Harvey Korman. To top the whole thing off, the universally-known-and-loved theme song is included in the sound package as well.

For more information, rock-n-roll down to your Williams distributor or give the Grand Poobah of Marketing Roger Sharpe a Yabba-Dabba-Doo at +1-312-961-1000 and tell him you saw it in JAM!



DODONGADON

Namco



Remember Namco's old live-action *Cosmo Gang* game where "aliens" came down to our fair planet and tried to steal our energy since they couldn't create any of their own? (For background on the latter portion, please refer to the second law of thermodynamics.)

In that game, we were given the assignment of protecting the planet while the ferocious, yellow, spherical creatures attacked.

Well, live-action games are still going strong at Namco, and to prove the point, they have just announced the release of **Dodongadon**.

OK, so the name is quite a mouthful. Split it up into syllables and you'll be all right: Do-don-ga-don.

Now that we have the semantics out of the way, let's focus on the plot, game play and all the good stuff.

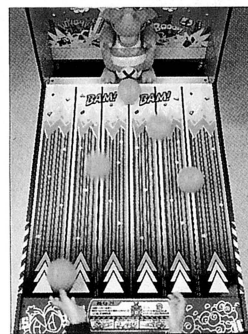
As opposed to *Cosmo Gang*, where the enemy advanced toward our position, *Dodongadon* has a static target. And this time, it's not little, yellow, spherical aliens, but rather something the Japanese love . . . giant, ferocious lizards, a la Godzilla. In the game, a cuterized version of the famous reptile stands at one end of the playfield. Purple in color with a green striped tummy and yellow target in

place of a belly button, he looks like Barney the Dinosaur with attitude.

As Barney/Godzilla moves about from right to left and back again at the far end of the playfield, we, the players, hurl orange spheres at the monster along tracks in the game board. When you hit the big lizard (specifically, his targeted tummy), you earn points, but the secret of the game is in the timing since it's moving from side to side.

Dodongadon will be converted to redemption-capable for the American market. All versions, though, can be hooked with another *Dodongadon* unit offering a two-player challenge.

For more information on how you can help save the world from large purple reptiles, give Namco a ring at +81-3-3756-2311, fax +81-3-3756-5967, or contact your local Namco distributor. In any case, tell them you saw it in JAM!



SUPER BANK-IT II

Lazer-Tron



Redemption has come back in a big way in the U.S. market recently, and quite a few amusement manufacturers are getting into the game, trying to cash in on the craze and turn a buck before something else comes along.

But not all companies are so new to the redemption game. Take Lazer-Tron, for instance. Several years back, they developed a redemption piece called *Bank-It*, a lively basketball-based game where players got a number of tickets for dunking as many balls as possible in a given time. Knowing it was a hit, they followed up with *Super Bank-It*, which essentially echoed its predecessor insofar as basic game play itself was concerned and was subsequently licensed to Capcom.

Recently, Lazer-Tron reclaimed the rights for the game. The game, thus, had come full circle and the company proceeded with development and production of **Super Bank-It II**.

Although *Super Bank-It II* is true to its roots in that it is a redemption basketball-shooting game, it differs from its predecessors in a number of ways.

For one thing, there are more ways to win: First, each basket made by the player will be rewarded with tickets. Secondly, if a player pushes additional

coins over the edge, more tickets will be dispensed. Lastly, and perhaps most challenging, each basket made turns on a light behind the basket. The lights stay on until the seventh basket is made. The lucky player who nails that seventh basket wins the "Bonus Jackpot," consisting of literally hundreds of tickets.

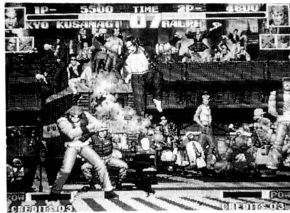
For those operators who already have *Bank-It* and/or *Super Bank-It* on site, despair not! Upgrade kits that will make your old *Bank-It* and/or *Super Bank-It* into a new *Super Bank-It II* are now available from Lazer-Tron.

It's easy! All you gotta do is call Lazer-Tron at +1-510-460-0873, or fax +1-510-460-0365. Do it now and tell them you saw it in JAM!



King Of The Fighters '94

SNK



CORRECTION

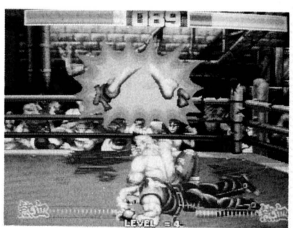
People make mistakes, but it takes a computer to really foul things up. So goes a popular contemporary saying on the effect of technology on everyday life. Errors, as unfortunate as they may be, are a part of life and happen even to the best of us, even the JAM

What's Out Department. Case in point: On page 37 of last month's issue, we inadvertently switched the photographs from SNK's *King Of The Fighters '94* and ADK/SNK's *Aggressors Of Dark Combat*.

We are to blame for this error and wish to take responsibility accordingly. Therefore, we sincerely apologize to our readers and the companies involved and pledge to do our utmost to prevent such an occurrence from ever happening again.

Aggressors Of Dark Combat

ADK/SNK



WORLD JOURNAL

(EVENT CALENDAR)



OCTOBER 2 - 4

FUN EXPO

Las Vegas Convention Center
Las Vegas, Nevada
U.S.A.
Contact: Bailey Beeken
TEL: 1-914-682-2027
FAX: 1-914-682-2152

OCTOBER 2 - 7

WORLD WATERPARK SYMPOSIUM & TRADE SHOW

MGM Grand
Las Vegas, Nevada
U.S.A.
Contact: World Waterpark Ass'n.
TEL: 1-913-599-0300
FAX: 1-913-599-0520

OCTOBER 4 - 6

CES MEXICO

World Trade Center
Mexico City
MEXICO
Contact: Director of International
Programs, CES
TEL: 1-202-457-8778
FAX: 1-202-457-4901

OCTOBER 6 - 9

AMUSEXPO '94

Le Bourget Exhibition Center
Paris
FRANCE
Contact: Groupe Sepfi-Technoexpo
TEL: 33-1-474-29256
FAX: 33-1-474-61428

OCTOBER 10 - 11

EUROPEAN THEME PARKS '94

The Hyde Park Hotel
London
ENGLAND
Contact: AIC Conferences Ltd.
TEL: 44-71-329-4445
FAX: 44-71-329-4442

OCTOBER 12 - 14

ASSOCIATED LEISURE PREVIEW

Hammersmith
London
U.K.
Contact: Howard & Wikberg
Promotions
TEL: 44-71-387-2021
FAX: 44-71-388-9663

OCTOBER 13 - 16

ENADA SHOW

Centro Operativo
Rome
ITALY
Contact: SAPAR/AGIS
TEL: 39-6-4403-686
FAX: 39-6-4402-718

OCTOBER 14 - 18

TAIWAN AMUSEMENT MACHINE EXHIBITION '94

Taichung World Trade Center
Taichung
TAIWAN (R.O.C.)
Contact: Taiwan Slot Magazine
TEL: 886-2-760-7407
FAX: 886-2-762-3873

NOVEMBER 2 - 4

EUROPE VIRTUAL REALITY EXPO '94

Paris
FRANCE
Contact: Meckler
In U.S.: TEL: 1-203-226-6967
FAX: 1-203-454-5840
In U.K.: TEL: 44-71-976-0405
FAX: 44-71-976-0506

NOVEMBER 2 - 5

IAAPA SHOW

Miami Beach Convention Ctr.
Miami Beach, Florida
U.S.A.
Contact: IAAPA
TEL: 1-703-836-4800
FAX: 1-703-836-4801

NOVEMBER 2 - 5

AMOAQ INTERNATIONAL CONVENTION '94

Royal Pines Resort
Queensland
AUSTRALIA
Contact: AMOAQ
TEL: 61-7-841-1021
FAX: 61-7-841-1332

NOVEMBER 2 - 5

VAN EXPO

Delta-hal Rai Center
Amsterdam
THE NETHERLANDS
Contact: Anton Zondag
TEL: 31-41-033-944
FAX: 31-41-033-687

NOVEMBER 29

MULTIMEDIA FORUM

Bantan Den'no Joho Gakuin
Tokyo
JAPAN
Contact: Multimedia Forum
TEL: 81-3-3797-1361
FAX: 81-3-3797-0346

DECEMBER 7 - 10

FORAIN EXPO '94

Le Bourget Exhibition Center
Paris
FRANCE
Contact: Forain Expo
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FAX: 33-1-4266-1428

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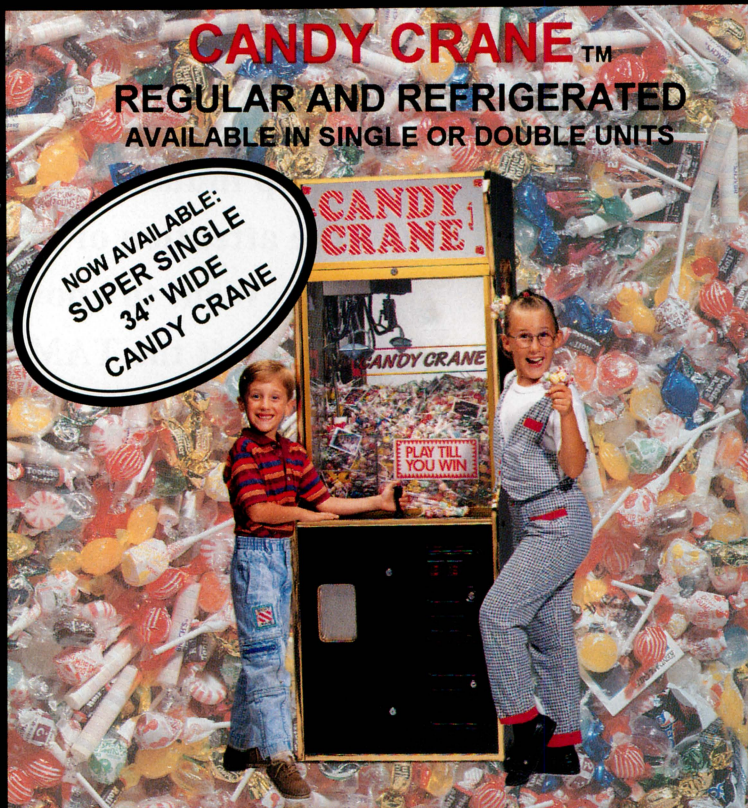
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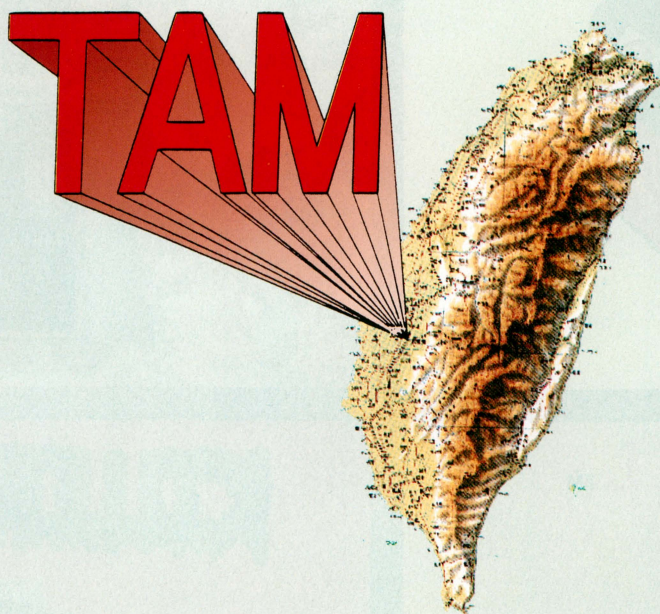
Stop Over at Taiwan--TAM '94

A Must-See Show

The coin-op industry grows rapidly in Taiwan, which draws the attention of many companies over the world.

Want to know more about it?

Come to visit the TAM show and take a look at it !



The TAM (Taiwan Amusement Machine) show is held for the purpose of providing traders in the coin-op industry the opportunity to interact with one another. This show offers the direct, latest, and complete information including the accomplishment of R & D, products display, and the trend in the market. And, what is more, manufacturers and distributors from all over the world will get together at this show. TAM has become one of the most prominent representatives in Asia.

Exhibition Time/9:00am-5:00pm October 14-18, 1994

Exhibition Place/Exhibition Hall 1 & Hall 2, Taichung World Trade Center
60, Tien Pao St., Shee Toon District, Taichung City, R.O.C.

Sponsor:China Hi-Tech Amusement Machine Association.

Co-sponsor:Taiwan Slot Magazine

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FAX:886-2-7623873

AAMA Proclaims EXIME a Success

According to a press release from the American Amusement Machine Association, EXIME '94 (Exposición Internacional de Máquinas de Entretenimiento), marked another major success for the trade association in fulfilling its mission to seek and develop business opportunities in foreign markets for its members. Sponsored and produced by the AAMA, the annual trade show for the coin-operated amusement industry completed its fifth year in Mexico City.

EXIME '94 had more than 90 companies exhibiting a full-line of coin-operated amusement products to more than 2,000 trade visitors. Most significant was the fact that 200 more operators attended this year's event as opposed to that in 1993.

Ron Carrara, chairman of the AAMA's Foreign Business Development Trade Show Subcommittee, commented, "While we have seen total attendance leveling off over the past two years, this boost in operator attendance can be viewed as a major success in developing business opportunities in the Mexican marketplace."

Mr. Carrara, who is also Vice-President of Sales for the California-based manufacturer Lazer-Tron, pointed out that the show is also open to those who are interested in getting into the business. He viewed the rise in operator attendance as the result of the AAMA's

success in "educating the Mexican people about the profitability of our industry's products," aided by increased promotional efforts and improved relations with Mexican coin-op trade associations.

Exhibitors reported an exceedingly high level of business activity on the show floor, up until the close at 9:00 p.m. on Thursday, July 21. Exhibitors have asked Show Management to re-evaluate and possibly expand the show hours for next year.

EXIME '94 officially opened at the Exhibimex convention center on Wednesday, July 20, with the traditional ribbon cutting ceremony. Special inaugural guests included Fernando Nava Musa, President, Federación de Fabricantes, Operadores y Distribuidores de Juegos Electrónicos de Entretenimiento y Similares de la República Mexicana (Federation of Manufacturers, Operators and Distributors of Electronic Amusement Games of the Mexican Republic); Carlos Martínez S., President, Federación Nacional de Asociaciones de Propietarios y Profesionales de Videojuegos (National Federation of Associations for Video Game Owners and Professionals); and Robert Miller, Director, U.S. Trade Center, Mexico City.

With regards to the future, AAMA's Executive Director, Bob Fay, said, "We look forward to the continued growth of the industry in Mexico and remain committed

to this important marketplace. With more and more AAMA members opening offices in Mexico, we can be sure that our efforts in the country, through both the trade show and enforcement activities, are helping our members expand their business into the global arena."

Dates for next year have been set for July 19 and 20 at Exhibimex in Mexico City. For more information, contact Show Management; William T. Glasgow, Inc.; 16066 South Park Avenue; South Holland, IL 60473. Tel: +1-708-333-9292; fax: +1-708-333-4086. □

Jarocki Makes Listing

American Laser Games of Albuquerque, NM, has announced that Stan Jarocki, Vice President of Marketing and Sales, has been named to the *Who's Who Registry of Global Business Leaders*. The listing, published every year, recognizes leaders of business and commerce around the world.

Mr. Jarocki has been with American Laser Games since the late 1980's and in the coin-op industry for 44 years. He was instrumental in introducing *Space Invaders* and *Pac-man* to the North American market. □

Brent Leisure Makes Moves in Europe

U.K.-based distributor Brent Leisure Ltd. has announced their display at the upcoming International Leisure Industry Week exhibition will take the form of a new show attraction, called the Brent Leisure Village. Brent Leisure will also be launching *Ridge Racer 2*, its U.K. trade show debut.

The Brent Leisure Village will feature a full range of products from the company's stable of world class manufacturers, including Namco, Ace Coin Equipment, Electrocoin, Gottlieb/Premier, Konami, and Brent themselves.

Stretching across three huge island sites, there will be special areas devoted to each of the major

amusement disciplines in the U.K. — including amusement-with-prize and slots-with-prize equipment, and video games. Brent Leisure staff will be on hand to provide advice and guidance to non-traditional amusement venues as well as experienced operators and arcades.

Brent Leisure hopes their Village will be the ideal way for leisure operators to experience first hand the breadth of products and services available from this firm. The Village will also introduce non-traditional amusements venues to amusement machines' revenue-generating potential and the support services available to operators. □

Brent Leisure's Sales Director, Mick Blanche, commented, "Our decision to launch *Ridge Racer 2*, the twin-seater version of our landmark racing simulator, at LIW, rather than at a specialist amusements show, indicates the potential we see for our products and services in the broader leisure marketplace."

International Leisure Industry Week is at the NEC, Birmingham, England, from 27-29 September. For free tickets to the show, call the LIW Ticket Hotline at +44-(0)81-773-1313. For further information about Brent Leisure, contact Mick Blanche at +44-(0)81-965-0550, fax: +44-(0)81-961-0574. □

SFII To Hit The Big Screen

As reported in last month's issue, Capcom's *Street Fighter II* is set to become a movie, according to a press release. Filming began May 30th in Bangkok, Thailand.

Action-film star Jean Claude Van Damme will play the part of Colonel Guile, a Marine commander in a United Nations-type force. Colonel Guile is sent to an international hot-spot in South Asia, where the power-hungry warlord M. Bison (Raul Julia, Gomez Addams in the "Addams Family" movies) has taken hundreds of international rescue workers hostage. Colonel Guile must assemble a team of local fighters to infiltrate Bison's fortress in the hopes of destroying the warlord once and for all.

"Street Fighter" is written and directed by action-adventure veteran Steven de Souza. Edward R. Pressman and Kenzo Tsujimoto, president of Capcom Co., Ltd., will produce. Universal Pictures will handle the film's release in the U.S., set for this Christmas; Columbia Pictures has acquired all international rights to distribute the film through Columbia Tri-Star International.

Capcom will be financing the entire production, the first time a motion picture has been wholly paid for by a video game company. Mr. Pressman said, "The motion picture 'Street Fighter' expands on what makes the game so exciting: a gripping, dangerous journey through a modern battleground for justice." □

Sega Buys DE Pinball

On July 28th, Sega Enterprises announced that they were purchasing Data East Pinball, the U.S.-based pinball branch of Data East Corp., for a reported ¥3.5 billion (\$35 million). Sega, which already owns around 19.5% of Data East stock, decided that the company's highly profitable pinball division would be a good addition to its other amusement divisions. It has been reported that the basic management structure of both companies will remain unchanged, but several industry insiders expressed concern about Sega's ability to handle a market it has no experience in. The official buyout was expected to have taken place at the end of last month. □

Adventure Quest Bows Theatre

Adventure Quest, a West Fargo, ND-based manufacturer, has announced the development of its newest product, the M-4 Personal Motion Theater. The theater, which resembles a large, black box, features some of the latest laser disc technology and digital audio used in synch with the action projected on a large 50" screen. The M-4 can perform full-circle rotation and uses no hydraulics in its operation. The interior comes with padded seats

and a four-point safety harness for each passenger.

Adventure Quest says the M-4 can be fully operational within 30 minutes of arriving at any new location and can entertain up to 30 riders per hour. Custom programs and special theme software is also available through the company. For more information, contact Bill Schwankl at Adventure Quest at +1-701-277-1332 or by fax at +1-701-277-0358. □

Jaleco Europe Chief Gone?

According to sources within the U.K. amusement trade press, Norman Leftly has resigned his position at Jaleco Europe as of mid-October. At press time, there was no confirmation from Jaleco's Tokyo office. □

Deith Offers New Bowling Game

U.K.-based distributor and manufacturer Deith Leisure Ltd. installed the first compact 9-pin bowling system in the world at the Great Western Junction Hotel in Didcot, England, this past June 24th. 9-pin bowling is an update on the traditional game of skittles, adding computerization to the pastime. The lanes feature video graphics that shows players scores and game in progress.

Players rent the lanes for a selected time-period, and choose from the menu the games of their choice. They can change games as often as they wish during the course of play.

In related news, Deith has also signed an exclusive agreement on June 24th with Far East Trading Consultancy in Seoul, Korea, to distribute the British firm's Kegel-Bahn 209 and BowlEasy 210 compact bowling systems. Deith Leisure is becoming increasingly active in the growing leisure industry in Korea, and will open their first family entertainment center around 9-pin compact bowling format in the last quarter of 1994. ■

Bally Wins Gaming Approval

Bally Gaming, Inc. announced in a press release dated August 15, 1994, that it has become the first company to receive full Nevada Gaming Commission approval to sell interactive gaming machines to casinos across the state.

Vice-President of Marketing Tom Nieman, said in the release that the *Game Maker* is the result of

extensive research and development by the Las Vegas-based company. The *Game Maker*, driven by a 32-bit microprocessor, is a simple game which uses help and menu screens to assist patrons in playing up to 10 different casino games on one machine. The *Game Maker* was on display at the World Gaming Congress expo held in Las Vegas last month. □

Hommerson Claims First Dutch VR Site

Hommerson, a Dutch amusement and entertainment group, has selected one of the group's largest arcades, Hommerson's Funland, as the first location in the Netherlands to install a permanent virtual reality attraction. Although VR has been exhibited in the Netherlands before and there have been quite a

few public and temporary displays of the technology, Funland, located in Palace Promenade of the small town of Scheveningen, will be the first location to offer the games full-time.

According to a press release, the company will buy an unspecified number of Virtuality machines for the location. □

FORAIN EX PO

December

6-9

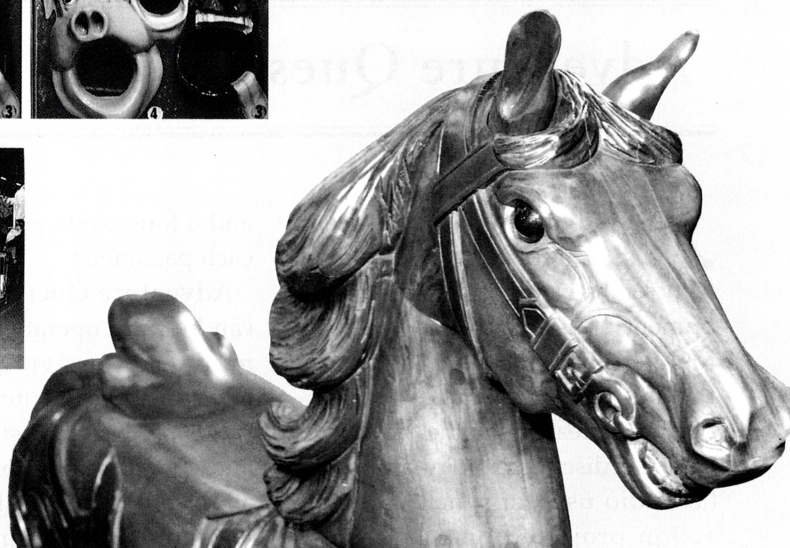
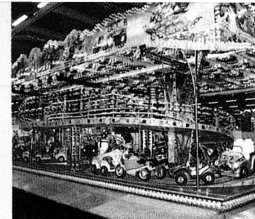
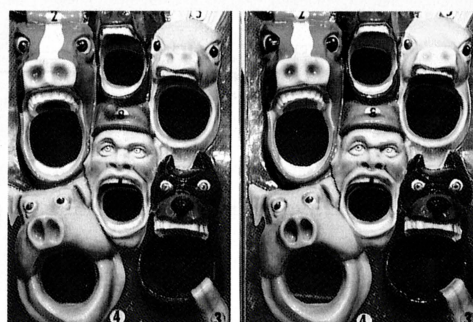
1994

Exhibition

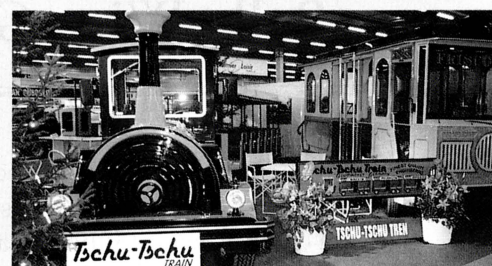
Center

Paris

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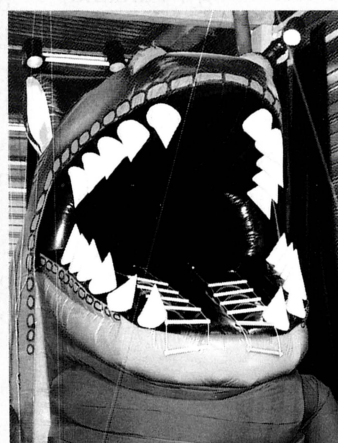


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What's Out

- in Japan -

A partial list of recently released products for the Japanese market.

Super Muscle Bomber

Capcom



©集英社／原哲夫

The third volume in the company's popular pro-wrestling game *Muscle Bomber*. This version is a one-on-one fighting game, which is similar to *SF II*. 14 characters are available to choose from. Screen presence is improved with high-resolution graphics and better sound effects, including an encouraging cheer.

Kaiser Knuckle

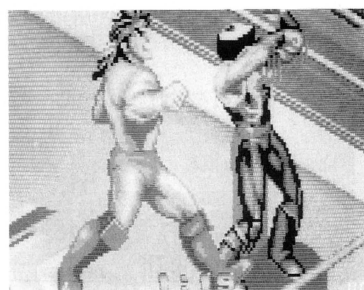
Taito



This is the company's first fighting game incorporating the Taito F3 Package System, a new mother board system. Nine characters are available, each having different special moves. This game features a "crush gauge", which increases one's attacking power by 150% when it becomes full.

Blazing Tornado

Human



A pro-wrestling video game, where up to four players can participate at the same time. More than 150 kinds of moves are available. New features include a zoom-in function, and a fight with weapons.

Dream Soccer '94

Data East

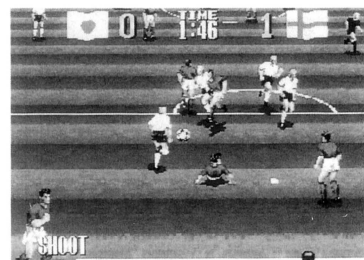


© 1994 Data East Corp.
Licensed By Irem Corp.

A soccer video game that features realistic scenes displayed with cleaner on-field action. Foul play is also penalized. If a referee catches it, the player is given a yellow card. When two cards are received, the player is ejected. Other features include a choice of various formations and super shoots.

Super Striker

Jaleco



The company's second Mega System 32 soccer game. It features 3-dimensional viewing angles. Eight world-class teams from different nations are available. With the close-up angle, more intense play is possible. Control is via eight-directional joystick and three buttons. Software comes in a cartridge format.

Dunk Dream

Data East



A video game based on a three-on-three basketball format. The combination of one joystick and two buttons controls a variety of moves including dunks, feints, and blocked shots. Choose from a roster of ten teams from different countries. A bar graph on the screen displays the characters of each team.

Quiz Ghost Hunter

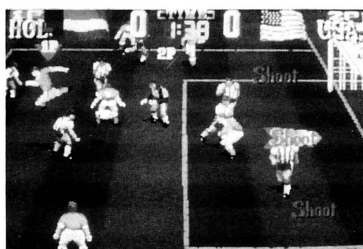
Sega



In this multiple-choice quiz game, players answer a variety of questions in order to beat monsters and ghosts which appear on the screen. It features a "transformation" system, which can unleash stronger attacking capabilities. Control is via one joystick and two buttons.

Tecmo V Goal Soccer

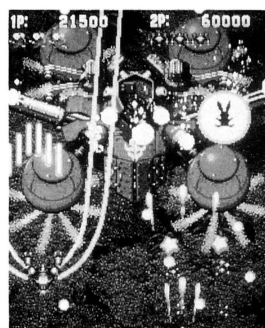
Tecmo



In this soccer video game, players can choose from eight varieties of world-class teams from Brazil and Italy, among others. Each team has distinctive characteristics. The combination of one joystick and two buttons unleashes plays such as the dash dribble and feint moves. Two-player competitive play is possible.

Gun Bird

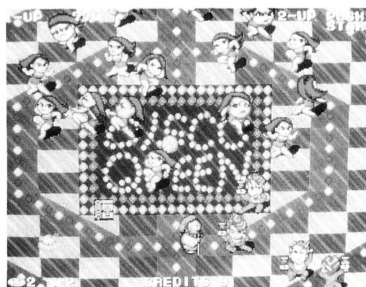
Saikyo



A horizontal-scroll shooting game that features multiple endings. Five different kinds of characters are available, designed by a famous animation character designer. Play progresses through a total of five stages, each having different tactical styles and endings.

Zunzunkyo No Yabo

Sega



A horizontal-scroll shooting game that features a variety of comical characters. Players take a role of Jizo, a guardian deity of children, to beat off a secret agency. The agency delivers unique attacks while its members dance. One stage and four rounds are available.

Mr. Magic/ Aladdin 2

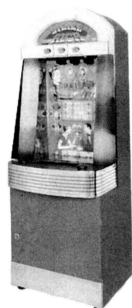
Sammy



Two pachinko-based token games. Both come with two kinds of cabinets; token-only, and token and cash. Both also have three reels and five possible lines, which give players a bonus chance. Each reel has several unique features.

Strike Rich

Sigma



A single player token game. If a token inserted from the top of the cabinet falls into a designated space at the bottom of the machine, tokens are dispensed. The token bounces off pins as it heads towards the bottom.

Dotabata Race

Banpresto



©円谷プロ・©創通エージェンシー・
サンライズ・©石森プロ・東映

In this children's video token game, the game starts with players' guessing which one of the five popular TV characters will finish the first line. If your guess is right, tokens are dispensed according to the odds previously bet. A bonus game is also available that dispenses a character-embossed gold medal.

Gracely

Kato Manufacturing



The latest video slot machine in the company's Madonna series line comes with three reels and five lines. If any row completes a "lady" end, 50 tokens are dispensed and the player gets a special bonus. When the letter "V" is lined up, 15 tokens are dispensed, and players can enjoy a double-up game.

Guns 'N Roses

Data East Pinball



The latest pintable from Data East. This game is based on the popular rock band of the same name. It features a display of the band playing on an LED dot matrix display. The background music features original songs that the band composed just for this game.

Buttobi Striker

Konami



A children's video token game based on a soccer motif that features the popular character Ricky created by Konami. The game is controlled by just one button: Hit the button and Ricky makes a shot. If it hits one of the seven targets on the goal, tokens are dispensed. The number of tokens paid out corresponds to the number on the target.

Rescue 911

Sammy



The latest Gottlieb pinball game based on the most popular reality-based TV program of the same name. In this game, players try to free victims trapped in a cave by aiming balls at a heliport acting as a start hole. Also, a "Life Force" game, an intense multi-ball round, is available to score big bonus points.

Air Soccer

Tasko



This is a two-player competitive arcade game based on a soccer motif. In this game, players use two handles to push the ball across the air cushion towards the opponent's goal. Whoever scores more goals in the designated time wins.

Jatre Super Cup

New Jatre



A simple prize game based on soccer, available in an upright cabinet. Shoot a soccer ball by pressing a button while watching the movement of a goalie. The ball then starts rolling down the slope along a rail. If your timing is good and you get the ball past the goalkeeper, you win.

Mr. Cup-in

Tasko



A prize game based on a golf motif. If the cute golfer figure makes a hole-in-one, a 70-mm capsule prize is dispensed. The play field features miniature ponds and bunkers. One play for three shots. The position of the cup moves with each shot. Size: 1.5 L x 0.7 W x 1.6 H (m).

Hara Hara Jungle

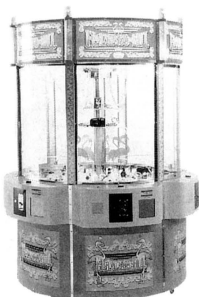
Kato Manufacturing



In this novelty game, players try to carry a capsule prize loaded on a miniature explorer figure to the goal. Maneuver the joystick so that you can avoid the miniature elephant and gorilla dolls trying to knock off the capsule. If you make it, the capsule is yours. You can replay several times within the designated time limit.

Flamingo Hill

Takara Amusement



This is a prize machine for six players. It uses spot lighting, an aurora film, and a mirror-refracted turntable on the cabinet in order to make the display more appealing. Features flamingo-shaped swing arms.

Swing Shot

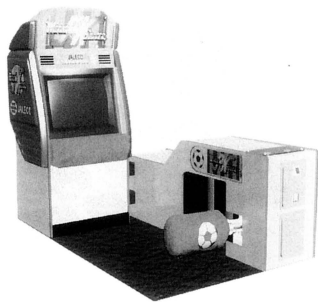
Kurita Giken



This carnival shooting game uses a cork gun. The target ball is suspended with a wire, which is constantly moving about. If your score exceeds a certain number of points, a prize is dispensed. Three kinds of prizes are available including 75-mm and 100-mm capsule prizes, and stuffed toy prizes.

World PK Soccer

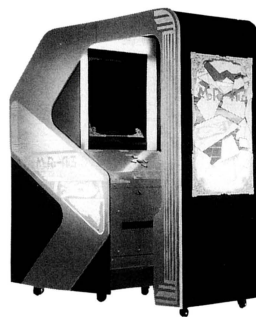
Jaleco



It's penalty kick time. The game starts by kicking the pad. Then, the attached monitor displays the scene and ball direction. In the single-player mode, score two out of three times so as to advance to the next stage. There are twelve goalies from different countries to choose from.

MeRa-Aiz

Takada Corporation



In this fortune-telling machine, the game starts with the computer taking a photograph of the player. The computer then reads the player's fortune in a various genres including overall condition, money, love, sex, and compatibility by scanning their facial photograph. Couples can participate simultaneously.

Super Megalo 2

Sega



This is an upgraded version of Megalo 50. It employs a high-resolution projector, which allows 3-dimensional computer graphic games to be incorporated. Comes with a bench seat and a slender monitor that fits any location. The trim color is white.

Lucky Bingo

Orbit



A novelty game with a bingo approach. It starts with the LED flickering around nine numbers laid out in a 3 x 3 grid. The player then tries to get "bingo" by pushing a button. If either a vertical or horizontal pattern is lined up, a 150-mm prize is dispensed. Four chances per play.

The House Of Lord Grandish

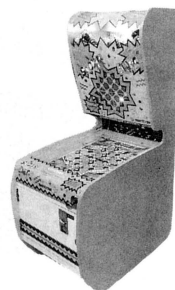
Human



A large-scale psychological testing game set inside a replica of the haunted house. Players put on headphones connected to a 3D sound system, and experience an eerie sensation. A psychological profile based on the player's reaction and perspiration level is then created, and the computer prints out the results.

Soccer Bingo

Showa Tekko/ Yubis



This is a token game using "smart balls." The soccer-based playfield has 16 holes laid out in a 4 x 4 grid. Spring seven balls at them one after another so that four of them are lined up in any direction. If you make it, a 75-mm capsule prize is dispensed.

Ok Baby

Wenche/ JYF Agencies



This upright cabinet features a 29" flat square monitor, and uses a new material called ABS which can eliminate static electricity. Assembly and disassembly can be easily done by just a screwdriver. Comes with a streamlined exterior for added security.

Game Pos

Datalink/ Tomen



This is the industry's first device based on the Point of Sales System (POS) to enact a more rational approach in terms of location's sales and operation's management. With this system, a variety of data can be retrieved immediately according to floors, time, and game genre.

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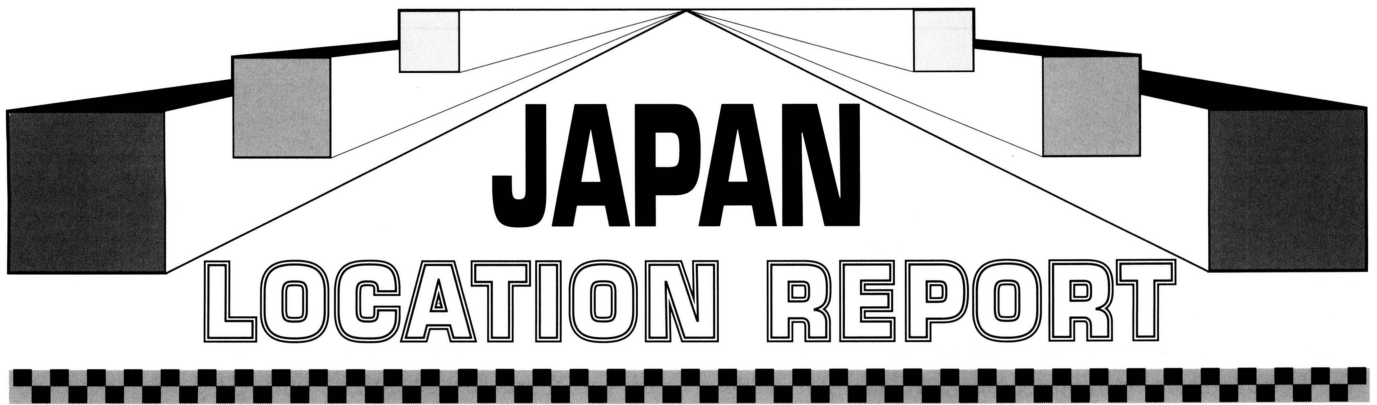
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JAPAN

LOCATION REPORT

This month's report covers mid-July to mid-August, a period of brutally hot weather defining a summer that broke most temperature records across the nation. The heat wave, which broke only once for rain, made the simple act of walking the streets a challenge. The blast furnace weather continues, as do operators' concerns about the state of the industry. Read on . . .

Better, but . . .

The big news this month is that there are indications that Japan's larger cities are starting to recover from the economic slump, with bright spots appearing in certain areas although the pace of the recovery is still slow. But the amusement industry usually feels changes in economic trends about six months to one year after other industries do. Almost as proof of this, the majority of operators questioned over the past month were reluctant to reveal the true state of affairs in their arcades. Most comments JAM heard were along the lines of: "Since we just experienced our worst sales period to date, we are very happy with even a slight increase in sales. However, we still haven't really seen any increase in customer traffic and sales," (a Kansai district operator) and, "We have seen a smaller number of customers. Therefore, even though customer spending per person has increased, that isn't directly leading to increased sales," (a Tokai district operator). Another Kansai district operator commented, "We will be in bad shape if a hit game isn't released in the very near future. Hopefully, such a game will come on the heels of former hits like fortune telling and fighting games." As can be deduced from these comments, the real economic recovery appears to be on hold until next year as far as the amusement industry is concerned.

A good question at this point would be how this year's unusually hot summer is affecting location revenue. One operator from the Osaka-area answered, "Since we had a very cold summer last year, people had eagerly awaited this year's summer, and many of them went on trips instead of visiting arcades. As a result, the number of customers during this period decreased by 30%." Another manager in a Tokyo-area suburb added, "Summer holidays are usually a rush period for us. However, this year's mercilessly hot

summer has prevented people from even stepping outside their homes."

Outdoor facilities such as amusement parks normally do very well during the summer months because of the combination of warm weather and holidays. However, this year was exceptional. One travel agent said, "We planned a domestic tour which included visits to amusement and theme parks, but these tours didn't do very well because of the extremely hot weather. However, we heard that those facilities with swimming pools were drawing a lot of people."

The Amusement Space Industrial Society (ASIS), part of the Ministry of International Trade and Industry (MITI), released an interesting report in the middle of August. The report, which reflected the ministry's vision for the future development of the amusement industry, projected that the amusement market would reach ¥653 billion (\$6.53 billion) by the year 2000, and increase to ¥1.64 trillion (\$16.4 billion) just ten years later. To prepare for this future expansion, the ASIS recommended that the government improve existing amusement facilities, and promote management streamlining through low-cost financing and deferential tax breaks in order to facilitate the introduction of equipment and systems with new computer graphics technology.

At the same time, the Society also asked the government to relax the laws pertaining to electric equipment and structural criteria so as to conform to International Electric Conference (IEC) standards. MITI plans to incorporate these suggestions in rough form in time for the 1995 budget negotiations. The ASIS already has a relationship with many game arcades, theme parks and karaoke rooms. If the financing and tax proposals are realized, the legislation will help revitalize afflicted locations.

In other news, a public survey was recently conducted by National Land Agency about the leisure industry. A total of 27% of the respondents answered that they had participated in resort activities over the

past year. The survey concluded that domestic demand for resort activities will rise by as much as 50% by 2005, and pointed to the necessity of promoting leisure facilities and services that will be able to cope with this increased demand.

Similarly, the results of another survey conducted by the Leisure Development Center [see *JAM*, June, 1994-Ed.] predicted that if a proposed three-day vacation policy (consisting of Saturday, Sunday and Monday) is actually introduced, domestic leisure demand will increase by an estimated ¥2.96 trillion (\$29.6 billion) annually. The survey also noted that 60% of the respondents would set aside these days for leisure activities or pleasure trips if they are adopted. As the results show, demand for amusement and leisure is expected to increase in the future.

No change in income

Turning now to overall location conditions for the period, between 60 - 70% of the operators surveyed thought that their sales remained at the same level as last year. The remainder reported decreased sales. Meanwhile, many operators of arcades inside shop-

ping centers seemed to feel that a recovery was imminent, stating that they have experienced a relatively large increase in both customer traffic and spending per customer compared to the previous two months.

Taking a look at the top games by category, in the video game section, *Darkstalkers* (Capcom) stormed up the charts last month, shooting up six notches to claim the top spot. Also, the smoke is beginning to clear in the intense competition between *Super SF II Turbo* (Capcom) and *Virtua Fighter* (Sega). One Kansai-area operator commented, "This period [early-July to early-August] has been dominated by these three games, and they're locked in a dead heat for first place. Everyday, the top position changes between these three. *Darkstalkers* has taken the lead only because it's the most recently-released video game."

However, according to other reports, *Super SF II Turbo* has begun to recover the momentum it lost earlier thanks to the addition of secret commands with which a player can summon a special character called Goki. Word spread of the new addition among players, and consequently the game has begun to regain its popularity in many locations. By press time, a special *Super SF II Turbo* contest, including Goki, will have been held. One operator said, "It's really a wise

NEW SPOT

< Wakayama Marina City >



The newest resort area in the Kansai region opened this past July in Wakayama prefecture. Wakayama Marina City, constructed on a small man-made island, is a 65ha resort built at a total cost of ¥80 billion (\$800 million). The resort is divided into four main sections: the theme zone, the play zone, the ocean zone, and fisherman's wharf, with additional space for construction of a proposed hotel and condominium. There is also a smaller "interactive zone," where 12 Virtuality 2000

SU units have been installed. One of the popular draws at the Marina City is the Sega-operated Monte Carlo arcade, an 830 m² arcade in the middle of the complex.

Since the complex opened, an estimated 1.5 million people have come through its gates as of press time. Although many of those were able to attend due to the fact that the resort's opening coincided with the summer vacation season, it is hoped that attendance levels will be maintained throughout the year with the opening of the New Kansai International Airport in the vicinity.

For a more in-depth look at Wakayama Marina City, please see page 40.

Address: 1500 Kemi; Wakayama-city
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Video game

1. Darkstalkers

(Capcom)



292
points

points

2. Super Street Fighter II Turbo	(Capcom)	240
3. Virtua Fighter	(Sega)	225
4. Fantastic Journey	(Konami)	120
5. Crazy Cross	(Konami)	112
6. Ichidant-R	(Sega)	105
7. Puyo Puyo	(Compile/Sega)	87
8. Aggressors of Dark Combat	(ADK/SNK)	65
9. The J League 1994	(Sega)	52
10. Alien vs. Predator	(Capcom)	44

Cockpit/Upright

1. Ridge Racer 2

(Namco)



201
points

points

2. Daytona USA Twin	(Sega)	139
3. Final Lap DX	(Namco)	137
4. Daytona USA DX	(Sega)	93
5. Desert Tank	(Sega)	84

About our chart: This month's chart is based on a survey of twenty-two game centers nationwide. The distribution is handled by region and is as follows: Hokkaido – 1; Tohoku (northern Honshu) – 2; Kanto (Tokyo-area) – 5; Chubu (Nagoya and central Honshu) – 2; Keihanshin (Kansai, i.e. the Kyoto-Osaka-Kobe area) – 7; Chugoku (western Honshu) – 2; Shikoku – 1; and Kyushu – 2. The operators vote for their top ten machines based on the overall contribution each made to their business, with ten points awarded to their first choice, nine to their second, and so on. The rankings thus do not necessarily reflect high or low monthly incomes. Also, although a game may be present in many arcades around the country, its presence is not necessarily reflected in the chart.

strategy to add new gadgets to a game when people begin to lose interest in it. Capcom knows that players are very sensitive to any additions to existing games. We have already received several inquiries as to whether or not *Darkstalkers* will also contain secret commands." Reflecting this train of thought, some operators project that the popularity of *Darkstalkers* may fade away by the time summer holidays are over. After that, *Super SF II Turbo* will pick up once again.

Other new products that operators are pinning high hopes on are *Aggressor of Dark Kombat* (ADK/SNK), *The J-League 1994* (Sega), *Mazinger Z* (Banpresto), *Sonic Wings 2* (Video System/SNK). All are potential hits. Other games that continue to earn a respectable amount of income include *Taisen Puzzle Dama* (Konami), *Ichidant-R* (Sega), *Fantastic Journey* (Konami), *Puyo Puyo* (Sega), and *Alien vs. Predator* (Capcom). The usual pattern where only three genres – fighting, sports, and puzzle games – remain player favorites.

As for cockpit and upright machines, we see that *Desert Tank*, *Wing War* (both from Sega), and *Real Puncher* (Taito) are off to an excellent start, entering the rankings for the first time. However, *Ridge Racer 2* (Namco) and *Daytona USA Twin* (Sega) are still the

clear leaders. Both of these games have become even more popular thanks to the release of two-seater versions. This convinced operators to purchase deluxe versions of these games, despite the fact that they are very expensive. Meanwhile *Real Puncher* finished at 13th, probably due to the fact that it had not yet been installed in many locations. However, this game is expected to move up the rankings over the next month. One arcade in Tokyo which has installed the game reported that it earns an average daily income of ¥8,000 (\$80), which is almost equivalent to the figure earned by *Ridge Racer*.

Love Love Simulation also continues to do well. Average daily income has reportedly reached as much as ¥40,000 (\$400). One reason for the popularity of the game is because the mass media has given the game extensive coverage. Unlike video games, *Love Love Simulation* is not the kind of a game that encourages players to continue playing after the initial round. Therefore, attracting as many customers as possible is what counts. It is recommended that operators install the game at the front of the arcades, so that it can catch the attention of passers-by more easily. ■

		Tetris	Shanghai II	Puyo-Puyo	Tant-R	Bakuretsu Quiz MaQ Daiboken	Quiz Kokology - 2	Guiz Sekai wa Show by Showby!	Shisensho II	Quiz Jinsei Gekijyo	Premier Soccer	Quiz Gakumon No Susume	Run & Gun	Bomberman World	Quiz Channel Question	Super Side Kicks 2	World Heroes 2 Jet	Netto! Gekito! Quizto	Fatal Fury Special	Aero Fighter 2	Art of Fighting 2	Fantastic Journey	Virtua Fighter	Super Street Fighter II X	Quiz Crayon Shinchan	Battsugun	Alien vs. Predator	Ichidant-R	
1	Hokkaido, suburban shopping strip complex	6			7		4												10		9	5	1					2	
2	Tohoku, suburban shopping center			4										7			6		9		10	3	5	1			8		
3	Tohoku, suburban shopping strip	8							10														6	3	1			5	7
4	Tohoku, urban commercial district			2								10				9							6	1	5		7		
5	Kanto, urban commercial district																							1	4			3	
6	Kanto, urban commercial district		3	6			7																8	1	4			10	
7	Kanto, shopping strip near train station	9	8						10							6				7		5		1			4		
8	Kanto, suburban shopping strip	9	7	4									8											3	2			5	
9	Kanto, suburban shopping strip				7				6												8			2	4		9		
10	Chubu, shopping strip complex		8		7		2							9									6	1	4			3	
11	Chubu, urban commercial district			7			6		8				9										5	3	2		10		
12	Chubu, urban commercial district		10	8			6		9															2	5			3	
13	Keihanshin, urban building		9			8					10		7										6	5	3				
14	Keihanshin, urban building			9	7	10														6				1	2		8	4	
15	Keihanshin, shopping strip near train station																							3	2				
16	Keihanshin, urban commercial district						7					4			10			1					8		9			3	
17	Keihanshin, urban commercial district												8						6				3	5	2		7		
18	Keihanshin, suburban amusement complex		9	5						10		8											4		2		6	3	
19	Keihanshin, suburban shopping strip			5			4												8				3		2		9		
20	Keihanshin, urban commercial district	8		4																9				1	2			5	
21	Keihanshin, shopping strip near train station																			4				3	2			8	
22	Keihanshin, urban commercial district			3	2									5		7					4					6			
23	Keihanshin, urban amusement complex						5																10	1	2			4	
24	Keihanshin, shopping strip near train station																						10	8	9			5	
25	Keihanshin, urban shopping strip																						6	1	5			9	
26	Chugoku, suburban shopping strip			8																			4	5	2		6	7	
27	Chugoku, suburban shopping strip													5									9	2	3		8	7	
28	Chugoku, urban commercial district			6							5		9											3	2		10		
29	Shikoku, shopping strip near train station	10		9								8								7			2	3	4		10		
30	Shikoku, suburban shopping center			4																			7	1	3		9	5	
31	Shikoku, shopping strip near train station			5													6		10				3	8	1		9		
32	Kyushu, suburban shopping strip												9			3				7			10	8	1				
33	Kyushu, suburban shopping center												8			7				9			4	2	1		10		

[illegible]

Konami Opens Tokyo Tech Center

Konami, as part of their 25th anniversary celebration, opened up the Tokyo Technical Center this past August 1st in Kanagawa prefecture. The building is a five-story structure, approximately 3,400 m² on a total land area of 12,980 m². At present, Konami has three other development centers located in the Kobe and Tokyo areas. The Tokyo Technology Center will concentrate on producing large-scale simulation games for the commercial market.

Konami believes that by moving its distribution and service centers to the new Tokyo location from Toyonaka city, located near Osaka, it can offer better service more quickly and efficiently. A party was held to commemorate the opening of the center. Guests included Mr. Kagemasa Kouzuki, president of Kona-

mi, as well as Hiroshi Yamauchi, an executive director. Additional guests included Mr. Shutaro Kawakusu, president of Yubis Corp. □



*Konami President
Kagemasa Kouzuki*



*Konami advisor
Hiroshi Yamauchi*



*Yubis President
Shutaro Kawakusu*



*Konami Managing Director
Kenichi Fukuhara*

Hyakumata Announces Metro Hills

Hyakumata Co., Ltd, an Osaka-based amusement firm, announced the setup of a multi-complex amusement facility called Metro Hills this past August. The new facility is located in rural Mie Prefecture's Ichishiki district, approximately equidistant between Osaka and Nagoya. Built at a cost of ¥5 billion (\$500 million), the complex is centered around a golf course adjacent to a 14-story hotel. Scheduled to open in 1996, the hotel will house six Japanese restaurants on the first floor and a special

sauna room in a building adjacent to the premises.

To create a Las Vegas atmosphere in rural Japan and attract more people to the area, the complex will feature a 733-seat theater, constructed between the first floor (below ground) and the third floor. The stage will rest on a 76-ton water tank on which the hotel will feature "Splash," a Vegas-style stage show. A ticket to the 80-minute show will cost between \$65-\$100. Officials with the project hope the complex will generate ¥4 billion (\$400 million) annually. □

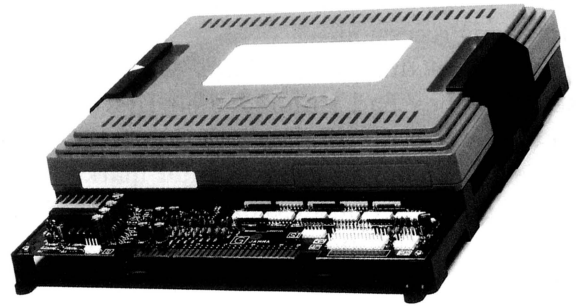
Taito Delivers F3 Package System

Taito unveiled their latest 32-bit CPU system board, dubbed the F3 Package System, on July 20th. The board, which was presented in a small ceremony at the company's headquarters, will be produced in four different versions.

The new board will be marketed as a package, and is adaptable to current systems. The board is expected to help operators and distributors contain rising costs. With the new F3 package, customers can first install the motherboard, and then, in order to switch games or other software, all that has to be done is to purchase a new software package.

Among the F3's new features is a 16-bit sound system and a capability to draw up to 8,192 different colors. Taito first installed the new system in its *Global Champion* game (*Kaiser Knuckle* in Europe) which was

shipped out at the end of August. Three other units will receive the system before the end of the year. The company hopes to sell a total of 50,000 of the new boards over the next year. □



The F3 Package System.

Tecmo Moves Into CD-ROM Software

Tokyo-based Tecmo Corp. has announced that they are entering the personal computer software market, and that they will begin shipping products for CD-ROM systems in the summer of 1995. In addition, research is said to be progressing on the development of interactive software for the personal computer, which will be used in information networking systems.

The company has formed a team of software design specialists to tackle the new market. The team consists of approximately 12 software engineers, and program development began in August.

Tecmo will develop software products for the NEC PC98 and Apple Macintosh computer market in Japan, and for the IBM PC market in America. The products will utilize the C programming language and software conversion tools are also being developed.

Sales are scheduled to begin in July of next year. The software title for the American market will be a sports game, while the company will offer other titles for the Japan market. In addition to CD-ROM software, Tecmo has said they will begin research to create interactive games. □

Theme Park Sees Laser Horror

Togo's directly-operated Hanayashiki theme park in the Asakusa district of Tokyo recently sponsored a month-long event entitled "It's a Laser Horror Fantasy World."

The event, which began on August 1st, featured a battle between the army of a fantasy city called Evil City Domian Empire and a rebel army. The show was not without an element of humor, though. The performances took place in 7 different stages, and featured laser beams and monsters. The show began at 7:20 each evening, and finished at about 10:40. Afterwards, troupe members mingled with audience, many of whom snapped souvenir photos.

With Ghost Mansion, a new attraction that was added just a few months ago, horror attractions are becoming frightfully popular at Hanayashiki. □



A stage created by laser beams.



Takara Restructures Upper Management

Takara Amusement, a branch of Takara, an amusement machine and operations company, has announced that it has restructured its corporate structure due to the impact of the lingering recession.

In March of this year, Takara Amusement disclosed that they had suffered their first corporate loss ever as a result of a poor performance caused by increased competition in a leaner market. Confronted with the seriousness of the situation, Takara reshuffled certain personnel in the company's upper management structure this past June. As a result, Mr. Hirohisa Sato, president of the parent company Takara, also holds the portfolio of president for this company. The vice-president of the company is now Mr. Isao Suzuki, and the executive vice president is Mr. Mitsuo Wachi.

Takara Amusement was founded in 1992 with the financial backing of Hokuei, an amusement facilities operator, and is now engaged mainly in operating about 60 arcade outlets throughout Japan and selling toy prizes. □

SF II Characters Now On Telephone

Family Mart, a convenience store chain based in Japan, has begun sales of telephone cards bearing the *Street Fighter II* logo at 2,000 select locations throughout the country. The cards portray three popular *SFII* characters, including Ryu, Ken and Chun-Li. The cards cost ¥1,000 (\$10) each and can be used with most public telephones. □



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Changes At Capcom

Summer has always been a busy time for the industry and this year was certainly no exception as many of Japan's largest amusement companies shuffled their upper management staffs for the upcoming fall and winter trade show season. Below are the announced changes made by Capcom. While these changes were made domestically, many will have ramifications in the international arena as well.

President and Chief Executive Officer – **Kenzo Tsujimoto**

Vice President and Managing Director, Domestic Operations and Production – **Yasushi Kadowaki**

Executive Managing Director, International Operations – **Masahiro Nakamura**

Executive Managing Director, Sales and Planning – **Heiji Ohshima**

Executive Managing Director, Sales – **Mitsuo Okada**

Director, Consumer Sales/New Media – **Akio Sakai**

Director, Financial Affairs – **Yoshiro Ozawa**

Director, Capcom USA – **Ryu'ichi Hirata**

Director, General Affairs – **Fumiaki Kawamoto**

Director, Production; Ueno and Matsuhara Office – **Masao Yoshikawa** □

Sega Goes Down Under

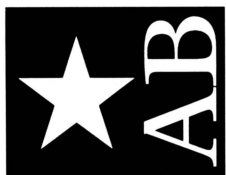
Sega has announced its intention to construct theme parks and middle-scale amusement facilities throughout major cities in Australia. Sega will develop these facilities in collaboration with its local subsidiary Sega Ozy Software Inc. Their first amusement park, which is expected to be opened sometime around 1996, will cover a total floor area of 10,000 to 15,000 m², and contain the same kinds of high-tech attractions as the ones seen in Joypolis, Sega's high-tech theme park that was opened in Yokohama this past July. Major tourist cities like Sydney, Melbourne, Freemantle, and Surfers Paradise are the leading candidates for location development.

Sega plans to open a total of six such amusement parks in the country, and total investment will be around A\$250 million (US\$183 million). Their first Australian park represents another step in Sega's overseas strategy towards fulfilling its goal of creating high-tech theme parks that offer interactive entertainment.

Sega expects to open 20 such facilities in popular shopping districts throughout the nation beginning next year. □



Sega plans to develop their arcades in Australia along the lines of Joypolis, pictured above.



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Namco Opens Oita Location

Last June, Namco opened a new amusement facility in Oita city on the southern island of Kyushu. Called Namco Land, this new facility is situated on the fourth floor of Tokiha Industry Akeno Center Across, one of the largest shopping centers in the city. The shopping center had recently been renovated. The remodeling expanded the total floor area, from 12,000 m² to 16,000 m², with 904m² of space set aside for the Namco arcade.

Based on a carnival/festival theme, target customer groups range from children to families. The interior is designed to provide guests with an open air feeling with its high ceilings. With a color scheme done in off-white and blue, it also creates bright atmosphere, and paintings of animals, towns, and circus tents are featured on the windows and walls.

A total of 130 game machines are laid out, including 27 children's token games such *Super Mario Cart*, *Wai Wai Poker*, and *Penny Kids*, among others. Also installed are 20 video games for adults, as well as high-tech games such as *Ridge Racer* and *Star Wars*.

Since Namco Land is located inside a shopping center, it closes at 7 pm, the same time as the center and much earlier than other arcades. The main target base is families who have come to shop, and Namco officials claim the early closing time hasn't yet had an adverse effect on sales.

About 12,500 customers came through the doors during the first half a month after opening, and total sales amounted to ¥10 million (\$100,000) during that



period. The average number of customers for weekdays, Saturdays, and Sundays are 500, 1,000, and 1,500 respectively.

The average customer spent about ¥800 (\$8.00). These figures are 20-30% higher than Namco initially expected. At the current rate, the first-year sales projection of ¥200 million (\$2 million) should easily be achieved.

This facility represents part of Namco's plan for future arcade development in the Kyushu district, an area that hasn't received much attention to date. Namco expects the new arcade to serve as a prototype for development. The company has opened arcades in Miyazaki, Kagoshima and Okinawa prefectures, and has already received some inquiries from local amusement developers for setting up similar arcades elsewhere. □



Inside, many children token and arcade games are placed.



New York Court Rules Against Nintendo

On August 1st, a New York State district court ruled that Nintendo of America had willingly violated a patent on image technology owned by a U.S. company called Alpex Computer Corp. The jury ruled that NOA had infringed on Alpex's copyright and the company was ordered to pay \$28.3 million in damages.

At the same time, it was ruled that Nintendo's parent company in Japan did not violate the Alpex copyright, and that suit was dismissed.

The suit concerned image technology known as Bit

Mapping Structure, which sends video signals to the screen. From 1985 to 1992, Nintendo employed this kind of technology in their *Mario Bros.* game series, which accounted for \$416 million in sales. In 1983, Alpex Corp. declared bankruptcy. The company is now being managed by trustees.

Nintendo's claim was that Alpex's technology was difficult to employ with moving video images and that they used a separate technology called on-the-fly processing. The company has announced they are considering an appeal. □

Sega Enters Asia Via Cable TV

Sega Digital Communications, a subsidiary of Sega Enterprises is entering the Southeast Asian market via cable TV. The company has announced that it will begin sales activities for the region by the end of the year and, at the same time, create software for both educational and entertain-

ment purposes.

Cable TV has spread throughout Southeast Asia and a number of other companies have already set up operations to take advantage of the cable market. In East Asia, both Korea and Taiwan have been judged to have great potential. □

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Taito Unleashes Power Game Pack In Fukuoka

Taito opened their newest location, Power Game Pack Taito Station Nakasu, in Fukuoka's Hakata Ward on June 2nd. The arcade is the fourth in Taito's "Station" series of locations since they opened Shibuya Taito Station in February of 1993. The two-floor arcade has a grand total of 870m² of game space, with a roughly equal amount of space on each floor. The Station location series is part of a Taito strategy to capture the urban market in Japan's largest cities.

The centerpieces of the first floor arcade include the



company's own D³BOS amusement sphere and a set of driving, sports, and other arcade games. The second floor is mostly dedicated to token games and similar amusements

with over 35 games of chance installed on the premises.

The arcade is aiming to capture more of the growing market of young urban professional men and women, specifically between the ages of 25-35, by offering them an arcade "overflowing in amusement power." Additionally, Power Game is in a busy area that has many movie theaters, karaoke boxes, restaurants and other entertainment facilities, so Taito officials believe that the arcade is in a perfect location to bring in a large number of customers. □

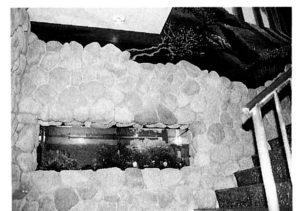
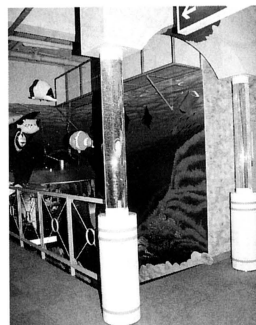


Sigma Reaches Milestone

This past July, Sigma Corp. opened up their 67th directly-operated location in the Tokyo area. Game Fantasia Ogikubo occupies a total of 400m² on the first two floors of a building in front of JR Ogikubo station. The first floor is comprised of video and simulation games, while the second floor is given over to primarily token games. There are a total of 47 arcade games and 38 token games. Cost per play for the video games is ¥50 (\$.50), ¥100 (\$1.00) for the large-scale games, and only ¥30 (\$.30) for the token games.

As the arcade is located in a busy section of town, Sigma designed it with the idea of creating an "urban oasis" that would emphasize comfort and relaxation. Sigma chose an aquatic theme to accomplish this feeling, and the walls are painted aqua.

Customers to the arcade include those who are living by themselves such as students and office workers. The total investment was ¥200 million (\$2 million). Monthly sales of ¥25 million (\$250,000) are predicted. □



An "urban oasis" includes a water tank and an aqua gate.

CONSIDER KARAOKE

The Japanese karaoke industry is made up many different kinds of players. But the karaoke dealer is in a unique position. He is in the "front lines" as it were, and therefore has a very good idea of how the industry really works, especially at the customer level. In the next two installments of Consider Karaoke, we travel along with one such karaoke dealer to learn just what his work entails.

By Ikuo Arauchi

Good morning," a soft voice greets us from the front entrance. It is that of Mr. Katsutoshi Funakoshi, an Osaka-based karaoke dealer with whom JAM is tagging along for one full working day. A 49-year-old veteran karaoke dealer at Shin Nihon Shoji Co., Ltd, Mr. Funakoshi has 11 years experience. As soon as he arrived at his office, he punched the time clock to begin his day. The time was 9:30 am.

Shin Nihon Shoji Co., Ltd. was founded in 1958 by the current president, Nobuo Hasegawa. It was originally a sales agency that dealt in match boxes affixed with corporate logos. The company began selling karaoke equipment in 1975, which corresponded with the genesis of the Japanese karaoke industry. At present, Shin Nihon Shoji Co. has a total of 8 people on staff who deal in karaoke equipment rental, karaoke box management, and match box sales. Total sales over the past year came to about ¥1.2 billion (\$12 million). Mr. Hasegawa is now trying to improve the position of karaoke dealers

through his posts in several different karaoke organizations.

Let's now return to the subject at hand — covering a day in the life of Mr. Funakoshi. His day begins by checking telephone messages from the night before. Customers will often call in with problems pertaining to karaoke equipment leased from his company.

When the hands of the clock read 10:00 am sharp, the daily morning

meeting commences. This gathering is usually presided over by Mr. Kouzou Tanimura, the executive manager. He states, "We are now going through a rough time, especially in terms of increasing the number of customers. Therefore, the most important thing to do is to deliver more attentive service and not give our customers any trouble. As I have said many times in the past, selling products isn't our job



Mr. Katsutoshi Funakoshi, the veteran karaoke dealer whose activities JAM covered.



*Mr. Kouzou Tanimura,
Executive Manager*



*Mr. Nobuo Hasegawa,
President, Shin Nihon Shoji*



His day gets starts by checking messages, and making up a schedule.



The scene of the daily morning ritual.



Returning karaoke equipment is always a heavy job for karaoke dealers.



Ready for the first round! A car is indispensable to karaoke dealers.

— our job is to sell ourselves. If we do reliable work, our efforts will be rewarded. I know that today is going another tough day, but let's try to do our best." After this meeting, everyone's working day really begins.

As soon as Mr. Funakoshi returns to his desk, he checks his daily schedule. The schedule reveals that he is supposed to make eight calls today in order to collect money, repair broken equipment, deliver new song books, and do some transactions with a new customer. When we commented that this was a tight schedule, he answered, "It's just a basic schedule. It excludes the possibility of emergency calls. However, I don't think I'll be able to visit all of these customers today."

He then notified the manager of his first destination, wrote it on the board used to keep track of employee movements, and headed towards his car. His first stop was a restau-

rant that had leased karaoke equipment for just one day, and he was going to pick it up. Since it's a restaurant, he needed arrive in the morning before it opened. The equipment leased included a telephony-based karaoke system with a small TV monitor, a monitor stand, amplifiers, commanders, and two sets of microphones and speakers. He said, "Before the advent of this new-media karaoke system, we leased equipment that often weighed more than 100kg. With the new equipment, we have been freed from lots of physical labor." He loaded it into his car and headed back to the company. Since the first destination was quite a distance from his office, it was 12 pm by the time he arrived.

After taking a 20 minute lunch break, he made preparations for that afternoon. Before going out, he made a cost estimate of a karaoke system ordered the previous day,

cleaned laser discs and repaired microphones retrieved from clients. According to Mr. Funakoshi, the part of any karaoke system that breaks down the most often is the microphone, because it is the piece of equipment customers have the most direct contact with. He then left the office, loading into the car discs with new songs, a coin counter, and other tools.

His first afternoon destination was a karaoke coffee shop in the southwestern part of Umeda, in northern Osaka. He had sold CD-based karaoke equipment to this facility last year, and now delivers new song titles every month. Trying to sell new karaoke equipment to his customers is also an important part of the job. Mr. Funakoshi presented his company's recently-released telephony-based karaoke system to the shop owner, emphasizing its compactness and high quality. He went so far as to make a paper



A karaoke dealer needs to know how to repair broken equipment.



Talking with customers is a very important part of his job.



How much karaoke income does he collect?

model of it while the owner made him a cup of tea. "Those people who don't know much about the job of a karaoke dealer assume that I am idling away my time by sitting around and drinking tea. But talking with customers in this manner is also an important part of my job. If I become friendly with a customer, he or she may introduce me to potential customers later on. In the past, we walked into snack bars uninvited, only to find this method is pretty inefficient."

He spent half an hour in the coffee shop and then left for his next destination – Big Echo, one of the company's directly-operated karaoke establishments in the southern part of Osaka. This company had left one of the telephone messages he heard this morning; something was reported to be wrong with the facilities' speakers. Once in the car Mr. Funakoshi said, "I think the problem lies in a contact surface of the speaker cords." With the manager present, Mr. Funakoshi began to inspect the speakers. His guess was correct – a jack on the right speaker had come off. After repairing that, he headed to a tavern to collect the proceeds from karaoke equipment his company had leased them. Profits are supposed to be split fifty-fifty between the dealer

and the location. However, this arrangement has become rare; recently, karaoke dealers have offered "fixed sum leasing" to 80% of their customers. Under this system, the lessee has to pay fixed a fixed rental charge regardless of monthly income.

Our businessman deals with everything from wiring difficulties to the "friends" of people with bad debts.

We asked Mr. Funakoshi how karaoke proceeds have been recently on our way to the next destination. "So-so," he replied. "Compared to this same time last year, profits have decreased by 30% on average." By the time we arrived at our next stop, the first shadows of evening had begun to fall, and Mr. Funakoshi appeared eager to concentrate on his remaining rounds. The owner of this particular tavern was quite stubborn. He had leased karaoke equipment under the "fixed sum leasing" policy. From outside, we saw Mr. Funakoshi begging and bowing humbly to the owner. He later told us, with sweat popping on his brow, "Recently, we have experienced increased competition. The

owner told me that if our company doesn't lower the rental charges, he will search for another company that offers more favorable conditions.

"I can still remember the worst day of my career very clearly, although it was a long time ago," he said, answering our inquiry about his worst experience. "It was the day that I visited a snack bar which hadn't paid rental fees for several months. It's also my job to press customers for payment of their debts. I

had visited this place several times before. One day when I stopped by, a guy who looked like a member of the Japanese mafia appeared, seized me by the scruff of the neck and threatened me by saying, 'Stop bothering us! Otherwise, we'll bury you under a nearby mountain!'" He continued, "At that time, I felt that my life was at stake. That guy's voice still haunts me. I'm afraid that in the night-time snack bar market, we're likely to expose ourselves to this kind of danger much more often than other fields." The work of a karaoke dealer is tougher than expected given the fact that they regard this kind of event as fairly common. ■

Translated by Emiko Oike.



SPECIAL
INTERVIEW
...

**Mr. Yoshihiro Ohmatsu,
General Manager, Leisure Systems,
General Affairs Division, JVC Corp.**

Interviewed by Ikuo Arauchi

JVC's CD-based digital vision karaoke system DV-10 has been highly praised by the industry since it was first released two years ago. However, telephony-based karaoke systems have been appearing recently and increasing their market share.

With the new media hardware era drawing to a close, JAM sat down this month with Mr. Yoshihiro Ohmatsu, a general manager in the leisure system generalization division to see how JVC is coping with this new era and their key product, the DV-10 system.

29,000 units sold

JAM: Your DV (digital vision) karaoke system (the DV-10) has been highly rated as a product for those who are downsizing their operations. Would you tell us how the product has been doing so far?

MR. OHMATSU: The DV-10 was first released in

October 1992, and we have already shipped a total of 29,000 units. We are really satisfied with this figure given that we are confronted with what is said to be the worst recession since the end of the war. The snack bar market has always desired a compact, labor-saving, and inexpensive karaoke system. However, this kind of product hasn't been easily available because of the cost. Our company succeeded in downsizing both the software and hardware of the DV-10 by using the compression technology. This is why it has sold well. We're glad to see that we've

made some contributions to the establishment of the CD + A (animated graphics) market with this product.

JAM: *Telephony-based karaoke systems, which were first released at almost exactly the same time as your DV karaoke system, are spreading drastically into the karaoke box market. They are likely to become the mainstay of the night club market as well. However, we understand that your company has been reluctant to release this kind of karaoke system.*

MR. OHMATSU: We are fully aware that such technology has the potential to become the backbone of the night club market. However, I don't think they will be able to satisfy market demand at their current level of quality.

At present, telephony karaoke products from certain manufacturers are installed in selected snack bars and night clubs, and we expect final appraisal of these products by the end of the year. I think that's when we should pass judgement on them. At a conference held the other day, which was attended by a number of distributors, their main interest was when we would release a telephony karaoke system of our own. In fact, we received a lot of questions from them on this matter.

For the time being, our policy is to continue to put our greatest efforts in the DV karaoke system in order to make it more widespread. This doesn't mean that we are turning our back on this new media. We have already begun studies on how to introduce it the nightclub market.

*"... We are not that attracted
to the [telephony]
karaoke-based market."*

JAM: *Contrary to present trends, where more hardware manufacturers have begun to take an interest in telephony-based systems, why is your company is so devoted to CD-based karaoke products?*

MR. OHMATSU: The telephony karaoke systems have many advantages such as huge song libraries and quick availability of new songs. However, we are not that attracted to this media for the simple reason that its merits aren't appreciated by the night club market as much as the karaoke box market. In our opinion, what the night club market desires most from karaoke systems are such aspects as compactness, low price, high audio/video quality, and large libraries of standards.

The above-mentioned merits — those of telephony-based karaoke systems — are most important for the



The facade of the Victor building.

karaoke box market. They are, however, of secondary importance to the night club market.

JAM: *You mentioned that your company is now studying telephony karaoke systems. Would you tell us when you plan to release your first products utilizing this media?*

MR. OHMATSU: We haven't yet decided anything at this stage. Therefore, I can't answer that question.

JAM: *Assuming that your company will release such a system in the near future, what kind of product do you envision?*

MR. OHMATSU: By the time we actually release something, the target market of a telephony-based karaoke system will surely be the night club market. I hope that our company's future products will be ones which eliminate all the problems that present telephony systems have. To be specific, future products should be superior or at least equivalent to present systems in terms of the number of songs provided, prices, and sound quality.

JAM: *It is said that new media products might put karaoke distributors out of work. What do you think about such claims?*

MR. OHMATSU: We understand that a sense of crisis has been growing among karaoke dealers. We have been supported by these dealers for more than 25 years including the era in which we did battle against jukeboxes. We're not going to ignore them just because the new media has arrived. We once heard complaints from certain dealers who claimed that it was pretty irresponsible for us to pay attention to other media forms when it has been less than two years since we released the DV-10. Their opinions



Gozzy Kara, CD-based software series (above), and a set of DV-10 system (below).

have helped us make more prudent decisions in releasing this product.

JAM: You said that your company is concentrating on the sale of the DV-10 karaoke system. What kind of sales strategies are you engaged in?

MR. OHMATSU: We've mapped out a three-pronged strategy. The first is to reduce the basic price so that our dealers will be able to rent them out to end users more easily. The return on investment of this product has been improving constantly, and we are trying to reinvest the profits to create a more pleasant working atmosphere for our dealers so that they will be able to lease our products to wider variety of customers.

The second strategy is to devote ourselves more to *Gozzy Kara*, a series of disk-based software packages just released this past July. Its biggest sales point is that it is available at a lower price than other comparable software packages. In order to realize cost performance, and before producing the *Gozzy Kara* series, we wondered if many end users really require as many as 4,000 songs? We felt that end users in the night club market will be more pleased with compact

software packages that have a sufficient volume of songs.

We then made a thorough investigation as to what songs should be included in this new software series by studying the past data and conducting market research. As a result, the *Gozzy Kara* series came into being with 150 disks and 2,600 songs. Meanwhile, our Diamond Series, the representative software series of our company, is made up of 244 disks. The basic price of this series with the DV-10 hardware system is about ¥3.2 million (\$32,000).

However, in the case of the *Gozzy Kara* series, its cost has been reduced to about ¥2.5 million with that hardware. This means that dealers will lower rental charges, and more end users will be able to afford to lease it. What makes the DV-10 product so special is that not only can it be rent out in cheaper prices than normal telephony karaoke systems, but it can also provide high quality audio and video images peculiar to package products. We are sure that end users will be very pleased with our product.

Our third strategy is to put more energy on expanding the VOCCS, a DV central karaoke control system that we released last autumn. Since that time, it has gone out to about 5,000 terminals, not only those of karaoke boxes but also those in the night-club market. This is due to the fact that this system can be profitable even if it is installed in a small building that places as few as four karaoke units or so. Other systems are large and expensive and don't pay for themselves unless they cover at least ten terminals.

From now on we are going to try to actively promote this system not only in the night-club market, but also banquet halls in order for it to reach another 10,000 terminals by the end of this year. ■

A set of VOCCS, a DV central karaoke control system.



Translated by Emiko Oike.



Brazil: Karaoke hits São Paulo

We've traveled to a number of different countries over the past several years, reporting on the situation of the karaoke market in North America, Asia, and Europe. We've yet to do anything on the South American market, though. Recently, JAM traveled to Brazil to attend the SALEX amusement machine show. To our surprise, one exhibitor had karaoke on display. In this month's installment of World Update, we took a broad look at burgeoning karaoke market in one of the world's most rapidly developing countries.

Waiting on the polls.

Wherever karaoke has gone, it has almost always received a warm welcome initially. From the U.S.A. to England to Taiwan to Mexico, the concept has met with both success and failure. So far, only in Asia has commercial karaoke succeeded in the form that many in the international industry had hoped. In particular, Taiwan and Korea have a flourishing commercial karaoke industry, and a number of hardware and software manufacturers based in these two countries have begun to appear. No matter what country they're based in, karaoke hardware and software manufacturers find themselves under pressure to expand their activities worldwide, to countries where they think karaoke has a good chance of succeeding.

In one sense, it may seem puzzling that a country like Brazil has, for the most part, been ignored by the

international karaoke industry. Many in the Japanese karaoke industry believe that karaoke succeeds best among Japanese or other Asians. Whether or not this is true, it seems to make sense that, sooner or later, someone would get around to exploring a country where there are both large numbers of Asians and where people have a reputation for going all out to enjoy themselves: Brazil.

From the beaches of Rio to the festivals in São Paulo and Brasilia, Brazil has a reputation of being a country where pleasure is not just a way of life, it is life. It is a country where the day doesn't really get going until the late afternoon, dinner starts at 11:00 p.m. and the nightclubs stay open until morning. *Charrasca*, the all-you-can eat barbecue, washed down with a liquor made from cane sugar, makes for a splendid feast. Follow this up with a visit to a club and dance to samba music all night. Getting to work on time is never a priority in a country where people don't have to apologize for being two-and-half hours late. Just go with the flow.

Brazil, and the city of São Paulo in particular, has another element which many deem necessary for the

spread of karaoke: a large population of expatriate Japanese. São Paulo, a sprawling city about an hour by plane from Rio, has a population of around 17 million people. Of this, more than 10% are of Japanese extraction, making São Paulo the largest settlement of overseas Japanese outside of Asia.

The new kid on the block.

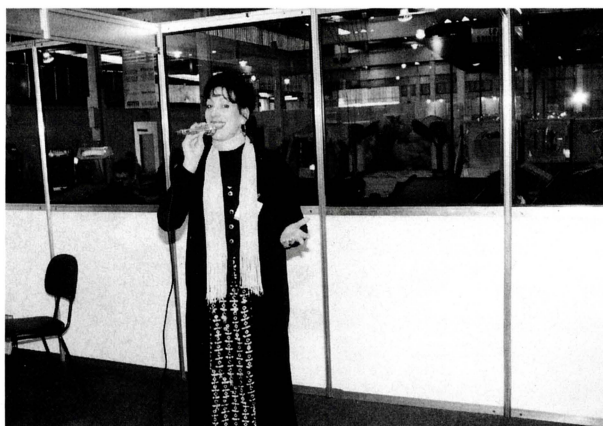
It should come as no surprise, then, that karaoke can be found in those establishments which cater to primarily Japanese-Brazilians. In the Liberado section of São Paulo, a number of Japanese restaurants are cloistered in a three-block area. Many of them offer karaoke rooms for private parties and visiting businessmen. But what about standard karaoke clubs that attract a variety of Brazilians? "Not too many of those exist at the moment," said Roberto Salles, editor of *Games News*, a Brazilian amusement trade publication. The reason seems to be that, unlike America, Southeast Asia, or even certain countries in Europe, those in the international karaoke industry have not actively promoted karaoke in Brazil for a number of reasons.

The first has to do with the lack of available software. "The fact of the matter is, the demand for Portuguese-language software is very limited compared to that for other languages. Creating a large library of such software is, at this point, not economically feasible," according to a representative from Kim Yun. This Korean-based karaoke software manufacturer had decided to exhibit karaoke at the SALEX through a used game distributor called Top Way.

The reaction that Kim Yun got to karaoke, at least at the show, was quite good. "The Brazilian market appears ready for take-off," said a company spokesman. "We decided to exhibit at the SALEX show because it seemed like the logical show at which to introduce karaoke." During the three-day show, which was primarily for the coin-op amusement industry, of which karaoke is not really a part, a number of people stopped by to try out their vocal cords. Some were quite good.

"We've had a number of people express interest in obtaining a system for themselves," said the Kim Yun spokesman. "Unlike other countries, especially in Asia, Brazilians are not shy about getting up in front of a microphone and singing." One such gentleman sang several classic American songs, such as "Love Me Tender," "I Left My Heart in San Francisco," and "Fly Me To The Moon," to great applause.

The system that Kim Yun introduced is a combination hardware/software system that can be plugged into any T.V. set. The company envisions the system in use in both karaoke bars of the kind found in other countries and in the home.



In order for karaoke to succeed as part of the coin-op industry, it will have to prove that it can make money. In this respect, it may, if not marketed properly, find itself competing directly against the jukebox industry for floor space in the arcades, said a Brazilian operator who had dropped by the Top Way booth to sing a few songs. "Jukeboxes are really big here in Brazil, and karaoke may have a hard time, at least in the beginning, of convincing operators it can make good money."

Nevertheless, the enthusiasm is definitely there. While no one believes that karaoke will someday replace samba as the preferred form of entertainment, it would appear, that, given the right marketing push, the potential for success is quite great. "The one thing that will really help the market to grow is increased exposure, and, of course, a larger library of Portuguese songs," said Roberto Salles. Given that, an perhaps increased exposure at future trade shows, karaoke could find itself in an excellent position in what is rapidly becoming one of the world's more important markets for electronic amusements. ■

BRAZIL

- **President:** Itamar Franco
- **Population:** 152 million
- **Major cities:** São Paulo, Rio de Janeiro
- **Per capita GNP:** \$2,300
- **Gross domestic product:** \$358 billion
- **Exchange rate:** US\$1 = 1 real*

**Exchange rate as of August 31, 1994.*

Panasonic

Karaoke Hardware Guide

LX-S7500

Matsushita Electric has long been known overseas through its various brand names. In the field of karaoke, the company releases its equipment under the Panasonic label. Given the heightened interest in consumer karaoke, it comes as no surprise that this pre-eminent consumer electronics manufacturer has been devoting itself to karaoke for this market, of which the LX-S7500 is one of the company's latest products.

So, you and your spouse are trying to decide how to best entertain your offspring (and yourselves) this weekend. You've already seen the Disney movie and don't really want to take the kids off to see the likes of Arnold's latest movie. And Parcheesi was a game you thought was for fuddy-duddies when *you* were a kid. So, then, what *do* you do?

For a growing number of people, the answer is to have a concert in the comfort of your own home (or apartment or whatever). And this means buying karaoke equipment. "Yeah," you say, "but I only like to sing karaoke once a month at most." Fear not, as the latest trend in the field is making products that have multiple uses, and Panasonic's LX-S7500 is no exception.

In keeping with the Multi-Laser name, the LX-S7500 can play five different types of optical disk, including music CDs and non-karaoke laser discs. Furthermore, you can cut down on the spaghetti tangle of wires behind your cabinet, as the LX-S7500 comes right out of the box with two speakers ready to play. And play loud – the power output on this baby is rated at 50W per channel, making for 100W of power.

The LX-S7500 also comes with the usual bells and whistles one expects from karaoke machines these days, including digital echo, voice changer, one-touch karaoke, and more. And for those of you living in the PAL-standard world (i.e. the U.K. and the like), the NTSC signal from this unit will work on your system. Now you can see what people see in Japan and the U.S.!

For further information about the LX-S7500, contact your local Panasonic distributor, or contact Panasonic (Matsushita) directly at the address and phone numbers listed in their ad in this magazine. And tell them you saw it in JAM.



The LX-S7500 from Panasonic.

KARAOKE SOFTWARE

RELEASE LIST

The Karaoke business is now gaining ground in countries all over the world and the introduction of new software is indispensable. However, the amount of software sold up until now has been rather limited. Listed below we offer you a general outline of the types of software that are available.

■ **KEY** ■ **L**=Laser Disk **C**=CD Graphics **V**=Video Cassette
 ① Title ② Number of titles ③ Number of songs per title ④ Total number of songs ⑤ Main sales area ⑥ Purchasing agent ⑦ Special Characteristics

DAICHI KOSHO CO., LTD.

- ① DK KARAOKE
- ② **L** ● OPL series: Korea-49, U.S.A.-12, Taiwan-2, Philippines-10, China-4 ● DKV series: U.S.A.-22, ● MAL series: Indonesia-9, Thailand-9, Hong Kong-4, Viet Nam-2, Malaysia-6, Korea-9, U.S.A.-12, Taiwan-51, Philippines-12 **C** ● MAG series: U.S.A.-5, Indonesia-10, Taiwan-4, Malaysia-6, Thailand-4 ● OPG series: Korea-20 ● DKG series: U.S.A.-83
- ③ **L** ● OPL: 30 songs (Taiwan-28) ● DKV: 30 songs ● MAL: 13 ~30 songs **C** ● MAG: 12 songs (U.S.A., Taiwan-16) ● OPG: 15 songs ● DKG: 18 songs
- ④ **L** 6,038 **C** 2,237
- ⑤ North America, Asia, Europe
- ⑥ Can purchase directly from headquarters, overseas agents or local distributors.
- ⑦ All songs digitally recorded. Song lyrics are both easy to see and easy to sing. Beautiful, relaxing images add to the songs enjoyment and provide the songs with original images. You can select from a wide variety of your favorite songs.



JVC (Japan Victor Corp.)

- ① JVC CDG KARAOKE
- ② **C** U.S.A.-60, Taiwan-52, Thailand-20, Indonesia-20, Korea-40, Malaysia-6, Japan-40
- ③ For the American market-10, Other-16
- ④ About 3,000 songs.
- ⑤ North America, Taiwan, Thailand, Indonesia, Malaysia, Japan, etc.
- ⑥ JVC local dealers (Initial sales will be centered on electrical appliance dealers.).
- ⑦ Low priced CD-G karaoke software. Perfect for pubs, bars, and home parties. In addition song lyrics can be superimposed on a video screen by use of VCR.



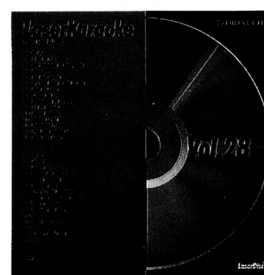
NIKKODO CO., LTD.

- ① BMB KARAOKE
- ② **L** ● LAV series: English-7, Hong-Kong-14, Thai-20, Spanish-1, Philippines(Tagalog)-5, Korean-47, Korean Chapel-1 ● PLD series: Taiwan(Fujiangshenges and Peijinsese)-86, Indonesian-10 ● MLD series: Taiwan songs with multi-audio function-10 ● KLD series: China-28 ● ILAV series: Italian-1 ● FLAV series: French-1 ● ALAV series: Argentina Tango-1 ● VLAV series: Vietnam-3 ● GLD series: Gospel-1 ● NLD series: English-15 ● CLV series: Hong-Kong-1, China-1 **C** ● SAV series: Korean-44, Philippines(Tagalog)-3, Spanish-3, English-30, Country Music-11, Gospel-1 ● NCG series: Child-1, X'mas-1
- ③ **L** 28 songs (30 French and Korean chapel songs, 20 CLV series) **C** 19 songs (12 NCG series)
- ④ **L** 7,070 songs **C** 1,762 songs
- ⑤ U.S.A., Japan, Hong Kong, Korea, Latin America, Singapore, Malaysia, Thailand, Philippines and throughout Asia, Also Spain and other European countries.
- ⑥ All Nikkodo's subsidiaries, branch offices, and agents
- ⑦ A large number of popular and standard songs in a multitude of languages make Nikkodo a leader in international software. Attention is paid to the development of high sound and graphic quality.



PIONEER LDCA, INC.

- [1] NTSC versions
- ① WKL series
- ② **L** ● Regular selections-43, Special series UK Hits-10, Spanish-2, Country Folk songs-7, Gospel-1 Christmas/Nursery-1
- ③ 28 songs
- ④ 1,792 songs
- ⑤ North America, Asia and partly Europe
- [2] PAL versions
- ① WKL series
- ② **L** ● Regular series: Spanish-11, German-8, Italian-8 Dutch-7, French-5 ● Best selections (English)-16
- ③ 28 songs except French of 14 songs
- ④ 1,470 songs
- ⑤ Europe
- ⑥ Purchase through those dealers of the company's software including record, instrument, and karaoke specialty shops.
- ⑦ Systematic karaoke which boasts a high graphic and sound quality and which is made in America. It is characterized by abundant song repertoires of everything from old songs to Michael Jackson to Madonna.



TECHNICAL & MODERNITY, INC.

- ① VOCOMOTION
- ② **L** 21 **V** 5
- ③ **L** 28 **V** 6
- ④ **L** 588 **V** 30
- ⑤ U.S.A., Canada, England.
- ⑥ **L** In America and Canada: Technical & Modernity, Inc. Elsewhere: T & M Co., Ltd.
- ⑦ Hit songs from the 1950's through the 1980's specially planned and compiled for overseas users. The wide variety of songs, everything from Country & Western music to Rock, adds enjoyment to any party.



Rose and Crown

King's Village Shopping Center, Waikiki
Honolulu, Hawaii 96815
USA



"E v'ry night at the Rose and Crown is just the place to be; Soldiers and sailors, visitors and regulars are out here in Waikiki; If you find you're weary of life with its trouble and strife and the days have got you down; It will all come right 'specially tonight at the Rose and Crown."

And so, Don Conover starts his weekly sing-along session at the Rose and Crown, the only authentic British pub in Waikiki, in the heart of Hawaii's tourist district. This isn't exactly the first place where you would expect to see a British pub, but here it is. And for the past 14 years, Mr. Conover, a bearded, lanky, native of upstate New York, has been entertaining audiences here with a special brand of sing-along, one that combines entertainment, audience-participation and a slight dash of bawdy humor.

After a long day of surfing or challenging the Diamond Head Trail, there's really no better place to go for a beer or two to wind down. The Rose and Crown is a long pub in the King's Village shopping center, right behind the Hyatt Regency Waikiki Resort Hotel on Koa Street. At the far end of the bar, against the wall of a room removed (somewhat) from all the televisions and music videos, there is a diminutive stage barely large enough to

support an old upright piano and its player. All the shows are essentially the same throughout the three-set performance, and have been that way for quite some time, but that does not seem to diminish the sing-along's entertainment value. As Mr. Conover said, "The crowds are different every set, so even though the sets are the same, there is always some change in the reaction and energy of the audience. Also, those repeat customers, like those who were here a year or two ago, can get right back into the swing of things without having to learn a new act." A vast majority of the patrons at the Rose and Crown are tourists, as might be expected, from the UK, Canada, Australia and New Zealand. Quite a few Americans and Japanese mill around as well, but by and large, the sing along at the R&C is a Commonwealth domain. (An informal survey of R&C patrons on the night of JAM's visit revealed most Americans to be watching the live Wimbledon broadcasts.) Near the stage is a small area reserved for the "regulars," a small group of locals who frequent the R&C after work or on weekends.

The set runs through a gamut of songs, sad and happy, fast and slow, humorous and serious.

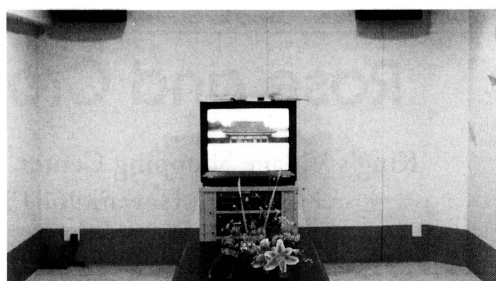
Requests are taken before each set and, time permitting, played. But the most popular part of the show, no matter what the set, is *The Tidbits*, a medley mish-mash of songs strung together with, lyric changes, humorous punch lines and unexpected endings. To close each set, Don uses the *Mickey Mouse Club* theme, sung with a most unique lyrical twist, followed by a decidedly Hawaiian version of *Happy Trails*.

Occasionally, for some of the more dramatic pieces in his repitire, Don calls on help from the orchestra, consisting of a kazoo, two cowbells, a tamborine and a couple of drumsticks played by the regulars. Led by a man known simply as Phil, the regulars toot, honk and clank along in time, for the most part, to the song being played.

Hawaiian entertainment is most often thought of as ukeleles and The Rose and Crown offers a pleasant change from the typical Hawaiian tourist entertainment fare and the endless parade of luaus and tiki-torch dances one can experience. If a trip to Hawaii is in your travel plans in the near future, and you happen to be around on a Thursday, a quick visit to the R&C is just the thing to make your vacation complete. ■

Miyako Hotel - Kanazawa

JR Kanazawa Station
Kanazawa-City
(0762)-61-2111



This month, *Karaoke Accents* leaves the suburban environs of Osaka and goes up to the coast of the Sea of Japan to the small resort town of Kanazawa (pop. 429,715) in Ishikawa Prefecture. Kanazawa is famous for its sweeping scenery and nature trails, and draws many people from the country's major population centers during all major holiday seasons throughout the year. Although there are many diversions to ease one's mind in Kanazawa, there is one which is as popular here as in the rest of the country: karaoke.

But there is a location here which is a little different than most places we have covered in *Karaoke Accents*. Although there are karaoke boxes in Kanazawa, just as there are in Tokyo or Osaka, usually, times, vacationers don't want to travel to an unfamiliar location; besides . . . if the purpose of a vacation is to relax, then why bother loading up to go to a karaoke box somewhere and risk getting lost in a strange city?

The Miyako Hotel in Kanazawa has recognized that this is a problem amongst travellers to the region. So the large hotel chain came up with an idea: Why not

install karaoke equipment in the hotel so that people who want to can sing right there at the hotel?

Well, the idea seems to be flying.

It is very easy to get to Kanazawa from any major city on



If the idea of a vacation is to relax, then why bother loading up and . . . risk getting lost in a strange city? The Miyako Hotel (above) has recognized this problem.

the national JR line. The hotel, right in front of the station, is one of the more popular places to rest after a long trip from the city.

The service at all the Miyako Hotels and at the stores inside are famous throughout the nation for

its meticulous attention to detail and courtesy. Certainly the Kanazawa Miyako is no different. The Kanazawa Miyako Hotel was opened back in 1963. Now a local fixture, the hotel has been home to numerous events ranging from wedding parties to corporate meetings to social gatherings to symposiums. It is generally considered to be Kanazawa's most luxurious hotel.

Until quite recently, the hotel was the only really first-class hotel in the city, then the competition started to get more intense as other high-end hotels were constructed in the area. The Miyako installed karaoke several years ago to help it maintain its share.

"Service has never been a question here. This is a very competitive industry and if we slack just a little, our share will suffer," said a manager of the Miyako.

And the on-site karaoke location confirms this. Called the Miyako Karaoke House, it was developed in conjunction with the karaoke room at the Osaka Royal Hotel. The hardware and software for the six-room location were purchased through BMB. The subterranean location charges

customers between ¥2,000 (\$20) and ¥4,000 (\$40) for room rental. The charge includes snacks and coffee. Additional beverages, such as fruit juices, can be purchased for ¥400 (\$4) and larger food items can be ordered as well, such as a pizza with your choice of toppings for ¥1,000 (\$10).

The Miyako doesn't limit its karaoke facilities to nighttime entertainment, though. The hotel also offers a "lunch-time set" during the noon hour and early afternoon where, for ¥1,200 (\$12), one can order a meal and sing for about an hour. According to hotel officials, the location is very popular with young working

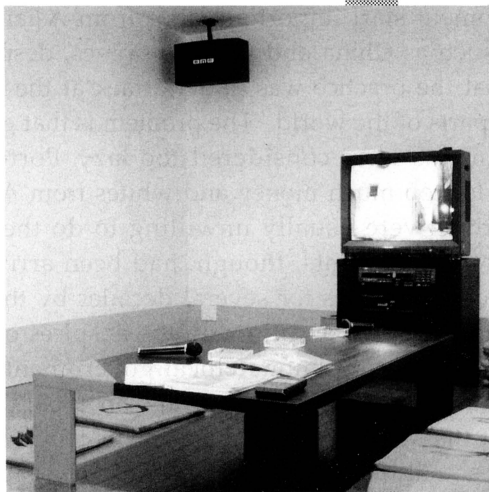
women and lower-to-mid level executives who are trying to relax during a busy day of meetings and reports.

The Miyako wisely doesn't limit its karaoke facilities for nighttime use exclusively. The hotel offers a "lunch-time set" for those who want to croon during the noon hour.

There are many signs that karaoke is helping the Miyako retain repeat clientele in the

region. The Miyako Karaoke house reports that the rooms are almost always busy and frequently, guests have been seen lining up outside the location to wait for a room.

The Hotel Miyako Kanazawa has hit on an idea that very few hotels to date have. Certainly there are some overseas hotels which offer karaoke, especially in those destinations which are popular with the Japanese, but the concept has been almost lost on domestic hoteliers. Maybe some hotel chains are hesitant to front the cost for a full-fledged karaoke location, but the proof is in the singing. Hotel karaoke is a concept whose time has come. ■





*The Japanese
Legacy in Hawaii:
Part I - The Early Years
1868-1904*

by John Lawrence



Anyone who has been to Hawaii knows of the unmistakable Japanese flavor that some parts of the state have, especially at famous Waikiki Beach on the island of Oahu. Although Hawaii has been one of the most popular draws for Japanese tourists since the mid-1980's, the Japanese presence in Hawaii is hardly a new phenomenon.

Japan Now went to the Aloha State to investigate the Japanese in Hawaii. This month, the first of a three-part series on the topic, looks into the early years, when the islands were an independent monarchy with a primarily agrarian economy. As we shall see, the first wave of new immigrants who put themselves on the shores of "paradise" found their new lives to be problematic at best.

Hawaii, the 50th state of the United States, has a reputation as being the only true "melting pot" of Asian culture in the country. Walking down the streets of Honolulu, Hilo, Wailuku or Lihue would, at least on the surface, confirm such claims in the only state in the union where caucasians and other groups from the mainland are a decisive minority. The islands, as Hawaii is commonly referred to, have a long and colorful history that stretches back several thousands of years, but it has been only within the past 150 years or so that immigrants from Asia have found their way to Hawaii in large numbers, and a good many of those have come from Japan.

Many people, especially in the mainland USA, equate the Japanese presence in Hawaii with the "surprise" attack on Pearl Harbor Naval Base and associated facilities on the morning of December 7, 1941 by forces of the Empire of Japan which drew America into the Pacific Theater of World War II. While the attack unquestionably marked an important turning point in Japanese-American relations as a whole for generations since and to come, there is much more to the question which needs to be discussed before we accurately understand the Japanese contribution to the growth of Hawaii.

Much more indeed. To look into the issue properly, we must first go back to the mid-1800's, when the Hawaiian monarchy under the last Kamehameha regime was facing one of its first labor crises. The monarchy had very close ties with U.S. business interests during this time. American-supported sugar and pineapple plantations on the islands were just starting

to grow and more people were needed to help harvest the profitable crops. With the indigenous population of South Pacific islanders decreasing (due in no small part to white encroachment and the diseases that followed), many plantation owners requested that the government start importing labor from Asian countries, such as China and the Philippines, despite the fact that the practice was under attack at the time in many parts of the world. The problem is that generally, Samoans were considered too lazy, Portuguese asked for too much money and whites from America or Europe were usually unwilling to do the work. (Chinese immigrants, though, had been arriving in significant numbers for several decades by this time both on their own and through the auspices of sponsors.) In 1864, the monarchical government established an immigration bureau and in 1868, the first year of the Meiji reign in Japan, the first ship bearing Japanese nationals came to Hawaii. The Japanese, though, were "obsessed with bathing" and their "taste in food was strange," to quote an observer at the scene. It was ultimately decided to concentrate on bringing in Chinese since past history showed that they could be controlled by plantation owners more easily. It would be almost twenty years before another ship from Japan would come.

As a result, the number of Japanese on the islands remained small through the 1870's. By the last decade of the century, though, the islands faced another crisis of a more urgent nature — a population shortage. This time, skilled workers in addition to laborers were needed and once again the kingdom looked to Japan.

The Japanese already present on Oahu (by now, some were second generation) were more highly regarded in the community (Honolulu proper) than other Asian immigrants, and were not even considered to be truly "Asiatic" since Japan, at the time, was undergoing a vast "westernization" at the hands of the Meiji government. The Kingdom of Hawaii, as well, was experiencing the same and it was assumed that the Japanese would assimilate themselves with little or no effort. In 1880, there was even some discussion of an arranged marriage between Princess Kaiulani and a member of Japan's royal family, although those plans fell through for a number of reasons.

But things became much more difficult for the Japanese as more and more of them came to Hawaii during the 1880's. Later that decade, when a substantial number had settled in the islands, the first signs of a backlash had formed amongst the populace who accused the Japanese as being the next "yellow peril . . . more insidious than the Chinese." In retaliation, the Japanese government forbade any of its subjects to migrate to the islands for some time.

In 1887, the Japanese presence in Hawaii suffered another blow when the monarchy adopted a constitution in which race became an open matter of voter eligibility. Residents (i.e. those of American and European descent) could vote, while "Orientals" could not, with the exception of those who could prove that they were born in the islands. The same year, the Royal Hawaiian Supreme Court upheld the constitutional restrictions, saying that Japanese and other Asian immigrants lacked "the understanding necessary to vote intelligently on the issues facing the nation."

The last decade of the 19th century underscored the rising racial tensions facing the kingdom. With Asian immigration to the islands growing at an increasing rate, the government sorely needed to create policies to deal with the flow. Since 1886, Japanese had been admitted to the islands in great numbers, and by the mid-90's, there were more than 20,000 Japanese immigrants in Hawaii. While a vast majority of them worked on Oahu, a good many others moved on to find work on neighboring Maui and Kaua'i. In 1894, the U.S. government repealed the last laws imposing tariffs on Hawaiian agricultural products, giving the islands complete and open access to the lucrative American market. To meet the expected demand, production at sugar and pineapple plantations across the islands was dramatically stepped up, creating the

need for immigrant labor. Along the thinking of the time, a problem arose almost immediately: Hawaii was bound to the American market; to supply that market, the islands had to import Asian labor, and now the Japanese were plentiful throughout Hawaii. But too many Asians (read: Japanese), it was argued, would endanger the so-called "Americanism" of the islands. Reflecting the fear of the times, John Stevens, a U.S. official wrote in 1892, "Hawaii has reached a parting of ways . . . If the American flag floats here at no distant date, the Asiatic (again, read: Japanese) tendencies can be arrested and controlled." The solution, the Americans urged, was to simply cut off the Japanese. Five years later, three ships laden with new migrant workers were forbidden to land on Oahu, an incident which provoked the wrath of the newly pow-



Waikiki as seen from Diamond Head

erful Japan which wasn't going to let a "small and insignificant" country like Hawaii discriminate against the subjects of Tokyo. The Japanese urged Hawaii to let the ships land and sent the warship *Naniwa* into Honolulu harbor to drive the point home. As there was no Hawaiian navy nor significant U.S. military presence at this time, the Hawaiian government had no real choice but to capitulate.

The coming of the new century continued to be a tragedy for Japanese in Hawaii. In December, 1899, the bubonic plague swept through the Chinatown district of Honolulu where many Chinese, Japanese and native Hawaiians lived. Before the new year, a dozen cases were reported. A sanitary commission found that urban life for many Japanese in Honolulu had turned into a litany of maltreatment, filth and disease.

Although not as brutal as urban conditions in lower Honolulu, plantation life, as could be expected, was tough. Workers kept twelve to fifteen hour days and were allowed only one day off per week. The grueling schedule, often accompanied by substandard living conditions, took its toll. As a diary entry of one of the female plantation workers, dated April 4, 1903, testifies, many of the problems that the new immigrants faced in Hawaii went far deeper than just disenchantment over their physical condition. "How I miss home!" she wrote in Japanese, "What am I doing here? This place is miserable! Our house is nothing but a small hut in the middle of a slum on the plantation. What I would give to return to Japan and see the streets of Tokyo." She never did. Shortly thereafter, she collapsed and died while working in the cane fields of north Oahu. ■

From the **Nikkei** Weekly

This past August 15th marked the 49th anniversary of the unconditional surrender of the Empire of Japan to the Allied Forces, the event that brought the Second World War to a formal close. During the intervening years, there has been much debate in Japan and abroad on the appropriateness of government officials paying official visits on this day to a Shinto shrine in Tokyo called Yasukuni, which houses the remains of past military leaders, some of whom the Allies had classified as war criminals.

Time cools clash of passions over pilgrimages to war shrine

Soon after taking office in late June, Prime Minister Tomiichi Murayama tried to talk his cabinet members out of visiting Yasukuni shrine, where millions of Japanese war dead are memorialized, on Aug. 15. It was a rerun of a political ritual that has been played out for decades on the anniversary of the end of World War II, with Japan debating whether government representatives should visit the hallowed shrine in an official capacity – or if they should visit it at all. Yet the debate seemed to have a special resonance this year.

Not only do the Japanese calculate that milestone 50th anniversary of the war's end begins on Aug. 15, 1994, but the antiwar socialist Murayama heads a cabinet mostly made up of conservative Liberal Democrats, many of whom consider it an obligation to visit the central Tokyo shrine to pay tribute to the war dead.

The Yasukuni issue has always touched a raw nerve in Japan since it calls attention to how the nation views its role in the Pacific War. About 2.5 million war dead have been enshrined in Yasukuni since 1869, when it was established near the Imperial Palace – and among these are generals and high-ranking officers who were condemned to death as war criminals after World War II. But for millions of ordinary Japanese – including war veterans – visiting Yasukuni is becoming less a political statement and more a simple expression of appreciation for supreme sacrifices, curators at the shrine insist. Indeed, even Murayama and his party executives no longer openly criticize the

Yasukuni worshippers. “Now that the Socialist Party acknowledges the Self-Defense Forces are constitutional, it can’t oppose the Yasukuni visitors anymore,” said a political analyst. Thus, even while many of the wounds from World War II have yet to heal in Japan and overseas, the long-simmering controversy over Yasukuni, a powerful symbol of that war, seems to be finally fading away.

Still, Aug. 15 is an extraordinary day for the Japanese: It is the date Japan surrendered in 1945, and it marks the celebration of *Bon*, when families visit the graves of their deceased relatives and ancestors to welcome the spirits. Over 1.1 million Imperial Japanese Army and navy servicemen died in the eight years of the war, with most casualties occurring in 1941-1945. Nearly 1 million war-bereaved Japanese are expected this month to make the pilgrimage to Yasukuni. “The number of visitors has been increasing in recent years,” said Tadamasa Hanada, the 40-year-old manager of shrine. “I’m happy to see the young generations gradually tend to worship their fathers and grandfathers who died for our country.”

From the 1950s to the 1970s when public antiwar sentiment was strong, Yasukuni had 3-4 million visitors annually. This year, well over 6 million people will come, he said. Is that a symptom of the revival of Japanese militarism and fascination with war? No, said Mr. Hanada. “Most visitors wish for peace and vow not to repeat the war strategy,” he said, adding that the number of callers is increasing this year largely because the surviving families want to mark the 50th anniversary cere-

monies.

Yet, even though the term Yasukuni signifies “peaceful country,” the shrine has been regarded as a symbol of military by left-wing parties, including Mr. Murayama’s, throughout the postwar era. And many right-wing activist groups still regard the shrines as if it were their holy headquarters. This month, they are conducting spirited street campaigns in metropolitan areas by driving armored motorcars, with Imperial Army marching songs bellowing from loudspeakers. But, said Mr. Hanada, “paying respect to the war dead has nothing to do with right- or left-wing politics. We have been trying to wipe away Yasukuni’s negative image with the public. We don’t inspire militarism, we don’t have any connection with right-wing organizations. We only seek peace by learning lessons from our history.”

Despite those soothing sentiments, there are many families of war victims who refuse to visit the Shinto shrine to this day, still bitter over the military for misleading Japan into a disastrous war.

Keepers of the flame.

According to some estimates, Japan has up to 4 million World War II veterans over the age of 65, and there are 6,000 to 7,000 veterans’ groups nationally. Naturally, it falls on the shoulders of these groups to help keep the flame of memory alive at Yasukuni.

Norio Shimizu, executive director of Kaikosha, the military academy alumni association closely affiliated with Yasukuni, acknowledged that there are right-wing militarists among the group’s members. “But most of our members are non-partisan and non-political. We don’t do any lobbying or seek subsidies. We are more like fraternity groups providing opportunities to pray for deceased friends and promote friendships among our members,” he said.

Kaikosha is one of the leading groups, with more than 50 local chapters across the nation and 18,500 members with annual dues and donations of ¥200 million (\$2 million). That gives it more influence than most such groups, and it has used that influence to deal with some controversial issues. From 1989 to 1994, Kaikosha published a set of three volumes of its 10-year research results of the Nanjing massacre, which took place during the first year of the Pacific War, in 1937, when the Japanese army conquered the mainland China city. It has been widely reported that the Imperial Army slaugh-

tered up to 300,000 Chinese citizens, a figure that some Japanese historians and journalists claim is exaggerated.

Kaikosha’s research team concluded that the number of victims, including Chinese soliders and citizens, totaled 30,000 – 40,000. The group said its study was based on numerous historical documents, personal memos and letters by the witnesses and former officers and solidiers. The figure is among the lowest suggested by any group, and it has drawn fire from some historians and antiwar groups, who accuse the veterans’ association of trying to downplay one of the most universally condemned episodes involving the Imperial Army. But group members stand by their study. Said one: “We tried to present historical facts as objectively as possible. We know massacre occurred, regardless of the number of victims.”

Massacre was no fabrication.

Kaikosha members say they were deeply offended when Shigeto Nagano, the newly appointed justice minister in the Hata cabinet and a military academy graduate, publicly stated in May that the Nanjing massacre was a fabrication. Mr. Nagano was forced to resign from the cabinet. “Nagano should have read our books,” said a member of Kaikosha staff.

Changing of the guard.

Since the average age of the members is about 75, Kaikosha’s ranks are dwindling, and its executive board is discussing whether to continue operating into the next century.

Many veterans’ groups, in fact, plan to terminate their activities and will treat the 50th anniversary of the war’s end as a sort of closing ceremony. “Personally I believe it’s better to put an end to it in 10-15 years,” said the 65-year-old Mr. Shimizu, a graduate of the military academy who once worked for Marubeni trading house. Preparing for the final stage, the group’s board recently decided to establish a library near Yasukuni shrine. More than 20,000 volumes of war memoirs and documents have been collected. Said Mr. Shimizu, “These rare documents will be for the younger generations to learn lessons and for historians to write history more objectively. ■

*By Michiko Katsumata, deputy editor for the Nikkei Weekly.
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Turbo Outrun DX & SD
After Burner DX & SD

Star Blade
AB Cop
WGP SD
Fourtrax

Terminator 2
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We take great pride in presenting you, our readers, with this issue of *Japan Amusement Monthly*. Along with providing you a diverse range of information about Japan, our "International Trade Journal" keeps you up to date on what is happening in a variety of countries. We invite you to share in the creation of this section. If you have anything that you or your company would like to see printed in either "New Machine Information" or the "International Trade Journal," please send to us via mail or FAX.

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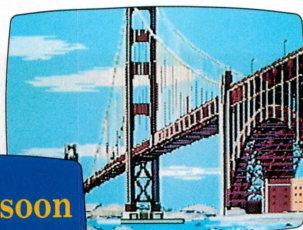
JAPAN AMUSEMENT MONTHLY

KARAOKE

JVC CD+G KARAOKE

**Pure Sing-Along
Entertainment For All!**

Going home soon
to the place
that I love



COMPACT DISC
CD+G
+ GRAPHICS

Continue the family entertainment tradition with the best Karaoke systems in the industry. JVC's CD + Graphics provides you with colorful graphics including lyrics via TV connection, for your favorite songs. This fun way to enjoy Karaoke goes one step further with the KX-GM800 system — a 6-disc CD changer with plus-one tray, and lyrics that can be superimposed on your own personal video footage. All this and the numerous JVC-developed Karaoke CDs give you complete Karaoke Systems that outshine the rest.



KX-G70
CD + Graphics
Karaoke System



KX-G1
CD + Graphics
Karaoke System



JVC CD + Graphics karaoke software available

Type of songs	Number of songs
American	706
Chinese & Taiwanese	1,564
Hong Kong (Cantonese)	80
Indonesian	768
Indonesian (Mandarin)	144

Type of songs	Number of songs
Awiting Philipino	80
Thai	432
Malaysian	96
Vietnamese	112
Korean	1,024

KX-GM800 CD + Graphics Changer Karaoke System
XL-GM800TN Karaoke CD Changer
AX-K800TN Integrated Amplifier
SP-K800BK Karaoke Speaker System

- Microphones and TV shown are optionally available.
- The above monitor picture is simulated.

JVC

VICTOR COMPANY OF JAPAN, LIMITED



We Set the Stage for Excitement

Add a fresh breath of life to your business or lounge. With the Pioneer Laser Karaoke system, once your patrons feel sing-along stardom, they'll keep coming back for an encore. It's infectious and fun. And it makes sound business sense.

PIONEER
The Art of Entertainment

NEW



Twin-Tray LaserKaraoke Player System CLD-V303T

To keep the party going, one tray plays while the other searches and prepares the next song as your DJ always has two turntables. Karaoke selections are continuously ready for play. In addition to LaserKaraoke discs, it plays CDs and Laser Disc movies and videos.



Monitor image is simulated.

Laser Karaoke Auto-changer system

LC-V100 (Europe and Asia)
LC-V200 (North America)

The LC-100/200 Auto changer holds 50 LaserKaraoke discs and automatically loads them into one of its players. Transitions between songs are smooth: the second player is ready to go as the first one is finishing. Constructed of industrial-quality components, it cranks out music constantly night after night.



With the wide selection of songs available for the Pioneer Laser Karaoke system, your customers can call the tune.

PIONEER ELECTRONIC
CORPORATION
4-1, Meguro 1-chome, Meguro-ku,
TOKYO 153, JAPAN

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Panasonic

Laser Karaoke Is
Now the Big
Leisure Rage.



karaoke



Multi Laser
Disc Player

LX-K750

- Auto Reverse
- 21-Step Digital Stereo Key Control
- Voice Changer
- One-Touch Karaoke
- Digital Servo
- Advanced Digital TBC
- Multi-Stage Noise Shaping 1 Bit DAC*
* Multi-Stage Noise Shaping technology was invented by NTT (LSI Labs.)
- NTSC Playback on PAL TV (Except North America version)
- Compatible with 5 Types of Optical Disc
- CD-G Capability
- Aspherical Glass-Lens Pickup
- 1-Spindle Brushless Direct Drive Motor
- Horizontal Resolution : 430 lines

Optional Accessories



CD-G Adapter (LY-CDG1)

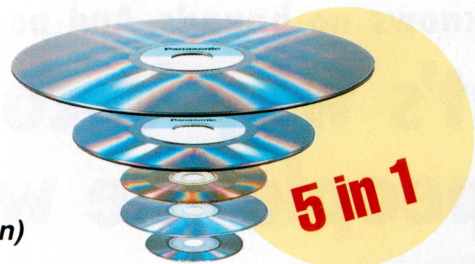
When a CD-G adapter (sold separately) is installed on the back of the body, the machine can be compatible with CD-G and CD-EG.



RP-VK68 Dynamic Microphone

FEATURES

- Key-Control Switch
- Sing-Again Control Switch
- Unidirectional Microphone
- Impedance 600 ohms
- Color: Gold/Gray



LX-600

- Auto Reverse
- Digital Servo
- Advanced Digital TBC
- Multi-Stage Noise Shaping 1 Bit DAC*
* Multi-Stage Noise Shaping technology was invented by NTT (LSI Labs.)
- Compatible with 5 Types of Optical Disc
- Aspherical Glass-Lens Pickup
- 1-Spindle Brushless Direct Drive Motor



TECHNICAL & MODERNITY



for Human Sound System



Laser Disc

VHS Video Tape

Music knows no bounds. And people's desire to sing is universal.

That's why Vocomotion is appreciated by people the world over.



We help those who sing by providing pleasing sound and images.

So let Vocomotion, the foremost name in sing-along systems, tune you in to the crystal-clear audio technology of Laser Disc and a selection of music to satisfy all tastes. Whether it's the big band sound, middle-of-the-road or contemporary selections, Vocomotion can bring it all to you in the comfort of your living room. So, pick your favorite song, grab the microphone and begin to take part in the rage of the 1990's home entertainment scene.

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Out with the old home system and
 in with the new, the new BMB Line-Up.
 Great for businesses as well.

High quality karaoke
 sound for the home

Digital AV Amplifier DA-600



- Max. Output power: 70w + 70w/6Ω (EIAJ)
- Digital Key Controller (±3,13 steps)
- Digital Echo w/Delay & Repeat Control
- Multiplex Switch
- Multiplex Balance Control
- Vocal Changer
- Voice Reducer
- 2-Surround Function
- Terminal for Tape Deck (REC/PLAY)

Audio Inputs : 3 Systems
 Visual Inputs : 2 Systems
 Visual Outputs : 2
 Microphone Inputs : 2
 Music Tone Control : Treble/Bass

Easily operable key-control
 and echo-effect

Digital Echo Processor With Digital Key Controller

DEP-1500K

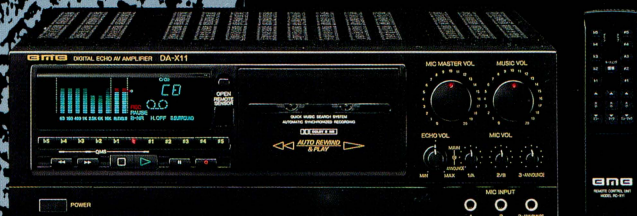


- Digital Echo
- Digital Key Controller (±3,13 steps)
- Multiplex Switch
- Multiplex Balance Control
- Voice Reducer
- Surround Function
- Terminal for Tape Deck (REC/PLAY)

Audio Inputs : 2 Systems
 Microphone Inputs : 2

Top grade digital amplifier with tape deck,
 Howling OFF function.

Digital AV Amplifier DA-X11

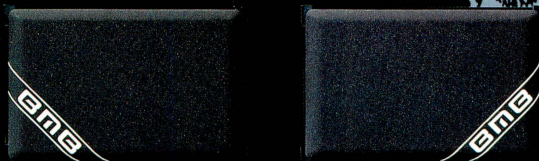


- Dolby (B) Noise Reduction
- Howling OFF Function
- Spectrum Analyzer
- Max. Output Power: 100w + 100w/8Ω (EIAJ)

- Digital key controller (±2.5,11 steps)
- Digital Echo W/Delay & Repeat Control
- Simulated Surround

Space-saving, compact model for
 karaoke Boxes, KTV, etc.

Speaker System CS-161V



- 3-way, 3-speaker. Bass Ref. Type
- 16cm cone Type (Woofer)
- 8cm cone Type (Squawker)
- 5cm cone Type (Tweeter)

- Impedance : 8 ohm
- Anti-Magnetic Type
- Max. Allowable Input : 180w (EIAJ)

Now on
 sale!

American Pops, LD NLD Series,
 15 titles Country and Western;
 CDG SAV-P Series, 5 titles

Top grade digital amplifier,
 Howling OFF function.

Digital AV Amplifier DA-X21



- Howling OFF Function
- Spectrum Analyzer
- Max. Output Power: 100w + 100w/8Ω (EIAJ)

- Digital key controller (±2.5,11 steps)
- Digital Echo W/Delay & Repeat Control
- Simulated Surround



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TAITO®

OPERATION WOLF 3™

The mission will send two highly trained commandos, code named "HORNET" and "QUEEN BEE", to terminate the terrorists. The enemy is a terrorist group named "SKULL". Armed with the ultimate weapon... a nuclear missile, "SKULL" holds the world for ransom. You must not let them push the button to catapult the nuclear missile. Go now! Destroy "SKULL"!

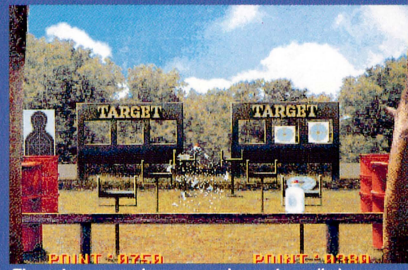
ANNIHILATE THE INTERNATIONAL TERRORIST GROUP!



Enemies ambush from everywhere. Watch out! Use your incredible alternative power!



A wasted city on the island. Carefully pick-off your enemies.



The extra scene gives you a chance to really increase your score and try to obtain extra life.



Enemies are approaching! Shoot the terrorists only. If you shoot a civilian, you lose your score.

HOW TO PLAY

- Shoot the enemies that appear on the screen with your multi-purpose gun.
- When the bullets in the magazine are consumed, the rate of firing slows down rapidly. To increase your shot-rate, release the trigger and reload your gun.
- To launch grenades, cock the barrel of the gun backward.
- The numbers of your bullets and grenades you have are displayed on the screen. You have a maximum of three grenades for each scene.
- When you are shot by an enemy, you lose one of your lives. When you lose all of your lives, the game is over.
- Each time you get 100,000 points, you receive an additional life. But if you shoot a civilian, you lose 10,000 points.

SPECIFICATIONS

- Fully digitized graphics for more exciting game play.
- 25-inch screen.
- 1 or 2 player game. Simultaneous play is possible. Either player can continue his/her game and join in at anytime.
- Four detailed and exciting preliminary scenes, an extra scene and a final climactic explosive scene.

MACHINE SPECIFICATIONS

- Size: 720(W)×1029.5(D)×1800(H)mm
- Weight: 124kg

The specifications are subject to change without notice.

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TAITO CORPORATION

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Tokyo 102 Japan
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Facsimile (03)3238-7965

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Facsimile (708)520-1309

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33/34 Alfred Place, London
WC1E 7DP U.K.
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